The A·B·C· of English Salt-Glaze Stone-Ware

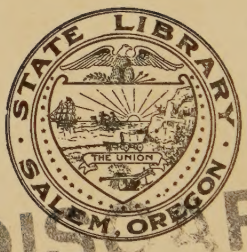


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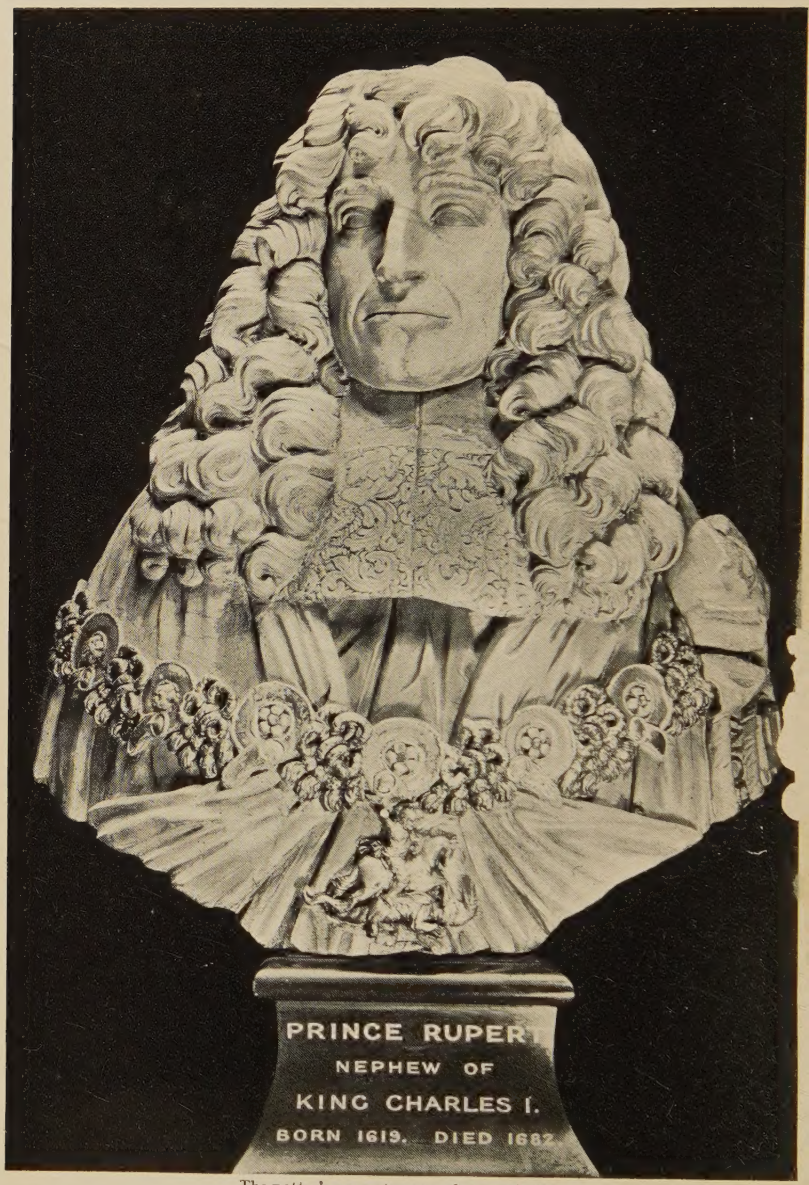
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The potter's nearest approach to perfection.

DWIGHT, FULHAM.
Brit. Mus.

[*Frontispiece*

THE A B C OF ENGLISH SALT-GLAZE STONEWARE
FROM DWIGHT TO DOULTON

BY

J. F. BLACKER

Author of "The A B C of Collecting Old English China," "The A B C of Collecting Old English Pottery," "The A B C of Collecting Old Continental Pottery," "The A B C of Japanese Art," "Nineteenth Century English Ceramic Art," "A B C of Indian Art"

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TO

L. J. E. HOOPER, Esq.

IN APPRECIATION OF MUCH KINDNESS

PREFACE

THIS book completes the series of English ceramic art which began with Old China and was continued in Old Pottery. Of course salt-glaze stoneware belongs to the pottery division, but no special attention had, hitherto, been devoted to this attractive subject, although the masterpieces produced by John Dwight have won, by sheer merit, the foremost place amongst others from the hands of the great master-potters. His attention was directed to the improvement of the quality, form and style of the plastic art of his time, and he was so successful that he attracted many imitators, and to him the potteries owed the inspiration which led to their development. The story of this is told at some length, though the materials at our disposal are not complete. However, salt-glaze stoneware flourished for many years, not only in Staffordshire, but in many other places, such as Nottingham and Brampton. Now these towns produced a brown ware of fine quality, sometimes plain, sometimes with decoration of

figures in relief or with incised ornament. Many of these pieces were *dated* and furnish valuable guidance. Amongst the earliest dates are 1674, 1684 and 1691 on Brampton ware. The last year is found on a jug inscribed " John Wedgwood " and this is the earliest known example of that celebrated name Wedgwood occurring on pottery. The latest piece of Brampton—or, as it is sometimes named, Chesterfield—ware which has come to our notice is dated 1819. Between 1674 and 1819 may be, approximately, the period during which salt-glaze ware flourished. About 1800, William Bromley of Brampton made the hard brown pottery, then early in the nineteenth century he fell into line with other potters and produced cream-coloured earthenware. In order to make the matter quite clear we venture on an unusual course—we illustrate this Preface—and our readers will see the dates 1700—Nottingham—1750 and 1819—Brampton—on the three cups, and the tail-piece of this Preface shows three Nottingham pieces, 1721, 1760, 1781. Nottingham stoneware was largely made by the Morley family.

The reasons for the decline of the manufacture of salt-glaze stoneware are stated in their proper place, but supply and demand, as usual, were the



BRAMPTON. DOG-HANDLED JUG.



BRAMPTON. PUZZLE JUG.



BRAMPTON, 1819. POSSET POT.



NOTTINGHAM, 1700.
10½ in. high.



BRAMPTON, 1730.
POSSET POT.

deciding factors. The demand for this ware almost ceased. Cream-colour earthenware, invented by Josiah Wedgwood, F.R.S., about 1750, and brought into use in 1763, attained a vast and wide popularity not alone in England but also on the Continent. The first dinner-set was presented to Queen Charlotte on her accession, 1761, and from that time onward the ware was distinguished by the name "Queen's Ware." There were no limitations on its manufacture, and soon the potteries were fully occupied in the production of cream-colour earthenware.

Then, in Lambeth, came a renaissance of salt-glaze stoneware of a very different type from any that had preceded it. All of the old ware was stone-colour or brown of varying tones, but lacking the beauty that arises from the vivid colours of the painter's palette. It was the finest achievement of Doultons to begin and develop their art-ware—their coloured salt-glaze stoneware—until it has reached heights before undreamt of. We will not dwell here on Doulton ware or Martin ware, which receive due treatment each in its proper place, but we always regret that the many and varied examples reproduced in these pages are without the glorious charm of the colour-schemes, designed and employed to emphasise the

combined efforts of the thrower and the modeller. Shall we ever again have amongst us such artists as those who are gone? We are believers in the doctrine that everything is ordered for the best, and it is with that feeling of hopefulness that we would encourage the rising generation of artists to strive ever to excel themselves. As Shakespeare says:

> "True hope is swift, and flies with swallow's wings;
> Kings it makes gods, and meaner creatures kings."



NOTTINGHAM.
"J. and E. Holland of Notts. Made at Nottingham, February 16, 1781."
9 in. high.



NOTTINGHAM, 1721.
9¼ in. high.



NOTTINGHAM, 1760.
"John & Elizabeth Townend, June 1st, 1760."
10¼ in. high.

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THE ABC OF ENGLISH SALT-GLAZE STONEWARE

CHAPTER I

INTRODUCTION

THE English potters were comparatively late in using what is termed salt-glaze upon their stoneware, for it was only in the eighteenth century that its extraordinary qualities were generally recognised in the Potteries. The glaze itself was so thin and delicate that it, in no way, interfered with the most intricate ornament, but left it clearly and sharply defined. Then again it resisted all atmospheric influences, and showed little deterioration under the use of the table knives. But, on the other hand, the surface was not quite smooth, but minutely pitted, which was a drawback to its use for table ware; and it was liable to crack when extremes of heat or cold were applied. So, in Staffordshire, whilst it displaced crouch ware, made from local clay and sand, and triumphed over

delft ware, it became decadent and failed when confronted with the smooth, clean and serviceable cream or queen's ware which was the basis of most of Wedgwood's useful wares.

The foreign potters, notably those in the Rhineland, at Raeren, Frechen, Siegburg, Höhr and Grenzhausen, began to apply salt-glaze as early as the twelfth century, and their products, under the general name of Cologne ware, were familiar to our forefathers from the fifteenth century onwards. Since the Great War they have resumed their activities and salt-glazing is in full swing.

Of course the early stonewares were crude and plain. Everywhere, in the beginning, the same remark applies. It was a great step forward, when, nobody knows how, the salt-glaze itself was discovered, but for a long period the salt-glaze ware remained without ornament of any kind, being simply grey, drab or dull white, or brown in colour. Crude human heads seem to have been the earliest decoration of the fourteenth-century Cologne ware potters. During the next two centuries great advances were in progress; the second half of the sixteenth century may be noted as the finest period for moulded decoration, the designs being remarkable for their beauty and sharpness.

Then, later, the moulds made from carved wood blocks suffered from the carelessness of the carvers, the artistic values decreased, and the



DWIGHT. FULHAM.

PORTRAIT FIGURE OF DWIGHT'S DAUGHTER, LYDIA, AFTER DEATH.

S. Ken. Mus.

perfection and finish of the best period yielded to a process of deterioration which always indicates the decline and fall of any form of art. The Rhenish jars, jugs, pitchers, tall flagons and pots, decorated with masks, figures and coats of arms manufactured in the sixteenth century are deservedly and increasingly valued, and much information regarding this salt-glazed stoneware, with many fine illustrations, will be found in my book, "The A B C of Collecting Old Continental Pottery." Needless to say, the forger has reproduced many of the best specimens.



FULHAM.
London Mus. 9 in. high.

What has been said about the Rhenish wares leads onwards to the introduction of similar pottery, in England, during the last half of the seventeenth century by John Dwight of Fulham, and this forms the subject of the first section of this work. Especial attention is drawn to the illustrations, which include nearly the whole of his wonderful statuettes, with regard to which Mr. R. L. Hobson—the Keeper of the Department of

the British Museum in which the English pottery is displayed—says: "The statuettes, which appear to be nearly all portraits in character, are undoubtedly the finest and most original productions of any English potter; indeed, it would be hard to find their equal among Continental wares. It is nothing short of astounding to see this sudden and brilliant outburst of the potter's genius at a time when the greater part of the country had not advanced beyond the crude, if picturesque, slip wares. The bust of Prince Rupert (*see Frontispiece*) is a technical wonder even to the potters of the present day." The passing of the salt-glaze manufacture to the Potteries marked an epoch in their history.



DWIGHT. DARK BROWN STONEWARE.

Staffordshire salt-glaze ware is described in the second section, and that, too, is finely illustrated. For some eighty years, the potters in that county were fully occupied with its production, though, individually, they have left scarcely a record of name or factory mark upon the beautiful pieces which have survived to our own time; just a few blocks reveal the names of

the men who cut them, and a very few moulds are signed.

Classification is sometimes too stringent regarding periods of manufacture, but we may generally adopt the periods into which the history of salt-glaze is divided by Church :

Period I. Before 1720. Impressed and applied



SALT-GLAZE TEAPOT.
Thos. Wedgwood. Stoke-on-Trent Mus.

ornament on engine-turned (?) vessels : archaic period.

Period II, 1720 to 1740. Flint introduced into the body : fine sharp work.

Period III, 1740 to 1760. Extensive use of coloured enamels in decorating the salt-glazed surface.

Period IV. Prevalent ornamentation of basket and pierced work : period of decadence.

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The fine white salt-glazed stoneware holds a prominent position amongst the ceramic treasures which attract the attention of collectors. Fine examples are difficult to obtain, and their values have an upward tendency. It is well to remember that stoneware was made outside the Potteries, as in Liverpool and Swansea, Nottingham and Brampton, and, perhaps, Leeds and Jackfield. Certainly the vicinity of the metropolis furnished Fulham ware, but, in recent years, Mortlake salt-glaze stoneware has been identified by signed pieces from a factory whose existence is beyond doubt.

The fullest information of the Mortlake Potteries is contained in the third section of this book. It is derived largely from "A Short Account of the Mortlake Potteries," by Mr. John Eustace Anderson, printed (250 copies) for private circulation. This will be a suitable place to make due acknowledgment for giving wider publicity to the valuable work which the author has performed by leaving such an interesting record of his investigations and by filling a gap, which, without his efforts, might have remained for ever unrepaired.

There is no gap between Fulham and Lambeth, for the founder of the Lambeth Potteries received his early training at Fulham, and the great buildings on the Embankment bear testimony to the success which has attended the labours of John Doulton, Sir Henry Doulton and their successors.



DWIGHT, FULHAM. "FLORA."

Brit. Mus.

Of their art and their artists and of their marvellous successes in giving new life and colour to salt-glaze stoneware the Lambeth section will tell. Just one contrast! Marked specimens of salt-glaze were almost unknown until the close of the eighteenth century; Lambeth salt-glaze is never unmarked. The factory mark is well known. The marks and monograms of the artists will be better known after this is published.



MORTLAKE. KISHERE.
Colln. J. H. Mott, Esq. 4 in. high.

In this section a few other potters and potteries receive more or less consideration, but many of them have left only a name and a location which have been recorded to make the history as complete as it can be with the materials available.

The story of the Martin Brothers and of the remarkable ware they produced at Southall will be found in the concluding section. They were not favourites of Fortune nor did they ever acquire an inexhaustible purse, yet buyers awaited the opening of their kiln and the wares were borne away almost before they had time to cool! What may be termed the business instinct was lacking,

but the artistic merit was absolute. The illustrations of this Martin ware are fine and numerous. Curiously enough, in passing through Brownlow Street, Holborn, I saw—in an antique shop just opposite the shop the Martins once had—one of those comical jugs, a funny man's head, and I was told the price was £18 !



MARTIN WARE.
Inlaid etched line.

It may fairly be claimed that a dual history of salt-glaze ware, as made in England, is set out in these pages, the historical and descriptive one, recording the facts as far as they could be ascertained, and the pictorial one, featuring the finest results attained by our best potters in this ware. I believe there is no similar record of them as a class, though some individuals have received more or less attention. It may be possible to discover documents, at present unknown, which will throw more light upon points which remain obscure, and any information of that character will be warmly welcomed.

If my readers derive as much pleasure from my labours as I have enjoyed myself in them, their satisfaction, indeed, will be complete. Pleasure is the accompaniment of the moderate and suitable activity of some organ or faculty of the mind, and experience has shown that the pursuit of an

agreeable hobby furnishes not pleasure, alone, but recreation in a real sense. So a busy man can take up any branch of art and become a collector. Why should salt-glaze stoneware be a worthy object? This book answers that question. A well-known lady collector, who is also an author, writes: "I have most of your books in this series, and I really find them very helpful. I think your 'Pottery' book is absolutely the best published . . . and that is big praise!" It is indeed. I can only say that I have an infinite capacity for taking pains.



GROTESQUE.
By M. V. Marshall.

CHAPTER II

FULHAM AND DWIGHT—SOMETHING ABOUT THE POTTERIES

"FULHAM is a pretty village, about four miles from London, on the banks of the Thames, which is here crossed by a bridge connecting it with Putney, on the opposite bank. The Old Palace at Fulham has been the summer residence of the Bishops of London for three centuries." Compare this description from Fry's "London," 1885, with the present borough, and you will gather a good idea of the changes which have happened in all the London suburbs during recent years. When two hundred and fifty years ago John Dwight came to this "pretty village" and originated the famous stoneware which will ever be associated with Fulham, he probably found pot works in active operation; the old Crab Tree Inn was known as the Pot House, and common pots and pans were made in Tudor and Stuart times in many parts of the kingdom, especially at Lambeth.

When and where Dwight was born is not known, though *circa* 1640 as the date of his birth is an approximation which will serve, in spite of a



DWIGHT, FULHAM.

POSSIBLY CHARLES II.

S. Ken. Mus.



DWIGHT, FULHAM.

SMALL FIGURE OF LYDIA DWIGHT.

S. Ken. Mus.

personal inclination to place it ten years earlier. The name, an uncommon one, has been rendered variously as Doit, Dwite, Dwaite, Daught, Dowoit and Dowoight. The only other instance I could find was Mr. William Dwight, who in the records of the benefactions of the church at Harrow-on-the-Hill gave forty shillings per annum out of his lands at Sudbury, close by, to the poor. John Dwight is usually described as an Oxfordshire gentleman. Plot writes of him in his "Oxfordshire," and his mother Joane, "widdow," whose will, dated 1677, was proved in 1680, is therein described as "of the Parish of St. Peter in the Bayley of the City of Oxford." We must leave this and other problems, such as: "When did John Dwight begin his researches into the manufacture of stoneware, and where?" "What led him to choose Fulham?" "When did he begin his work there?"



DWIGHT. STATUETTE OF JUPITER.

Coming to surer ground in Lyson's "Environs of London," 1792, we learn that, in conjunction with two others, he was appointed by Bishop Walton as "register and scribe" on June 29, 1661.

Henry Ferne, George Hall and John Wilkins were other successive Bishops of Chester, whom he served in the same capacity. Dr. Hall was Rector of Wigan, and Dwight resided there until 1669–70, when Dr. Wilkins, also Bishop and Rector of Wigan, brought a suit against him, and the connection of the scribe with the see of Chester ended. In 1671, Dwight took out his first patent, but in it there is no mention of Fulham and no answer to the questions propounded above. The patent expiring in 1684, a new one was granted in that year in which he is definitely attached to "Several New Manufactures," "that by his owne industry and at his owne proper costs and charges, hee hath invented and sett vp at Fulham." The lawsuits of 1693 and 1697, which are so interesting, depend on Fulham and, in a measure, on Staffordshire.



DWIGHT. FIGURE OF NEPTUNE.
South Kensington Museum.

The accessibility of London was all in favour of Dwight, for the Thames, the great waterway, was at his doors. The contrast between Fulham and Burslem with respect to the important item of carriage is clearly seen in a petition mentioned by Shaw, drawn up in 1762, when salt-glazing was



DWIGHT, FULHAM. STATUETTE OF MELEAGER, ABOUT 1680.
Franks Colln., Brit. Mus.

in full swing at Burslem. In asking for a turnpike road, the petitioners at this town stated that there were a hundred and fifty separate potteries making stoneware and earthenware which was exported in vast quantities to London, Bristol, Liverpool, Hull and other seaports and to the colonies in America and the West Indies. Great quantities of flints were brought from different parts of the coast to Liverpool and Hull, and clay for white work from Devon and Cornwall to Liverpool, thence by water to Winsford and Willington, by land hence to Burslem. Prodigious quantities of coal were used. The carriage of these materials by pack-horses and wagons, the transport of the wares by the same means, and the delivery of salt from the salt-works in Cheshire were all hindered by the bad roads which necessitated a journey through Newcastle-under-Lyme, so instead of a direct route of five miles, a roundabout one of nine and a half miles was compulsory. The petitioners prayed that the road might be amended. The evidence of Dr. Plot is very convincing with regard to the carriage of the hollow and flat wares in the seventeenth century, for he says: "In twenty-four hours an



DWIGHT. DARK BROWN STONEWARE.

oven of pots will be burnt; then they let the fire goe out by degrees, which in ten more hours will be perfectly done, and then they draw them for sale, which is chiefly to the poor *Crate-men* who carry them at their backs all over the country." Pack-horses and wagons showed considerable improvement upon *Crate-men*, but when the canal from the Trent to the Mersey intersected this district, which was completed in 1777, the commercial prosperity of the Potteries was assured.



NOTTINGHAM. MUG.
Inscribed at back: "John Johnson Schoolmaster Nottingham Sept. ye 3 1762." On bottom: "Wm. Lockett."

As the Elers excelled the potters of Staffordshire, amongst whom they lived till about 1710, by the fineness of the paste—which was due to extraordinary care in preparing the clay—and by its hardness—which was owing to the fiercer heat of the firing—we may assume that this careful levigation and higher temperature in firing were two of the secrets they learned from Dwight through his servant Chandler. The impressed and applied ornament was their own, and no doubt was suggested by their knowledge of working in silver. The Elers style in this respect will remain.

The "brown muggs" of Nottingham, the secret

of which James Morley appears to have secured from Chandler, were of stoneware, resembling the Fulham brown stoneware very closely, even in the ornament, which consisted of applied subjects, such as are produced at Doulton's every day: huntsmen, dogs, houses, trees, etc. The earliest piece of dated Nottingham ware known is a posset-pot, 1700; and a small dated jug of this brown ware, with a perforated outside case, may be seen in our illustration from the Victoria and Albert Museum. M. Solon had a similar jug in his collection, now unfortunately dispersed; but his specimen was without the date, 1703, scratched in the paste of the other. In this year Dwight died. His patent rights had expired four years earlier, and then James Morley was free from the restriction imposed upon him. Apparently he lost no time in resuming his manufacture of brown



NOTTINGHAM. HUNTING JUG.
Collection of J. H. Mott, Esq. 6 in. high.

mugs and jugs. At any rate, Charles Morley made a fortune out of the brown glazed ale-mugs, pitchers and domestic vessels in the first half of the eighteenth century. We need not continue at length the later history of Nottingham ware, for in 1739 there were two master potters in the town, and in 1815 Blackner says: "There were likewise two potteries within the last thirty years; . . . but the clay was principally brought from a considerable distance, which added so much to the cost of the pots as to prevent the proprietors maintaining a competition with the Staffordshire dealers." We can place the closing down of the Nottingham potteries in the early years of the nineteenth century, because, in 1803, one name only appears as a potmaker and the "Old Pottery" had been converted into dwelling-houses.



STAFFORDSHIRE SALT-GLAZE. DOUBLE TEA CADDY, SCREWED STOPPERS.

The records are silent as to the subsequent career of Matthew Garner, Garnor or Gardner after the trial in 1693. The Gardners were a Fenton family of workmen. In the books of Whieldon, who took such a prominent part in the early development of Staffordshire pottery, even before the



DWIGHT, FULHAM.

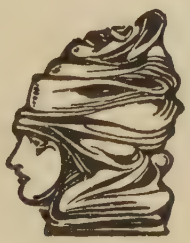
Brit. Mus.



DWIGHT, FULHAM.

Brit. Mus.

canal was completed, there are many entries referring to the hiring of men for his works Several of them refer to the Gardners from 1749 to 1757, but as their connection with the said Matthew is uncertain, we will mention only a few other potters who after being in the employment of the same master, made names for themselves as master potters, such as Spode, Greatback, Heath, Edge and Marsh. Josiah Wedgwood had Harrison as his partner in 1752, and made imitation agate and other knife-handles for two years, when both of them joined Whieldon. Thus two new problems arose. The old one regarding the specific productions of Dwight, Elers, Astbury, and, perhaps, Twyford, in certain respects, remains unsolved. The new ones concern Astbury and Whieldon with regard to Staffordshire salt-glaze, and Whieldon and Wedgwood, in the other various wares generally known as Whieldon ware. What differences marked the productions of these old master potters ? Can time resolve them ?



DOULTON. PAPER WEIGHT.
M. V. Marshall.

CHAPTER III

DR. PLOT AND DWIGHT

THE book by Dr. Robert Plot, "The Natural History of Oxfordshire," published in 1676, with a second edition in 1705, contains remarkable corroboration of all the claims made by Dwight, and when we read what is said about pottery in another book by the same author, published in 1686—"The Natural History of Staffordshire"—and take both in connection with the legal actions in the Court of Chancery, probably our conclusions will be favourable to those claims and therefore to London as the first place in Britain where fine pottery was manufactured.

Dr. Plot appears to be an unimpeachable authority who wrote down what he saw. As the "late Keeper of the Ashmolean Museum and Professor of Chymistry in the University of Oxford" his qualifications for this work were splendid. We could quote *verbatim et literatim* all that he says upon earths, clays, processes and the like, but confine ourselves within somewhat narrow limits, copying the form of his own words: "Amongst Arts that concern *Formation of Earths,*

I shall not mention the making of *Pots* at *Marsh Balden* and *Nuneham Courtney*; nor of *Tobacco-pipes* of the *White-Earth* of *Shotover*, since these places are now deserted. Nor indeed was there, as I have ever heard of, anything extraordinary performed during the working of these *Earths*, nor is there now of a very good *Tobacco-pipe Clay* found in the parish of *Horspath* since the printing of the third chapter of this *History*. Let it suffice for things of this *Nature*, that the Ingenious *John Dwight*, formerly M.A. of *Christ Church* College, Oxon, hath discovered the *Mystery* of the *Stone* or *Cologne Wares* (such as *D'Alva Bottles*, *Jugs*, *Noggins*) heretofore made only in *Germany*, and by the *Dutch* brought over into *England* in great quantities, and hath set up a *Manufacture* of the same which (by *Methods* and *Contrivances* of his own altogether unlike those used by the Germans) in three or four years' time he hath brought it to a greater perfection than it has attained where it hath been used for many *Ages*, insomuch that the *Company* of *Glass-sellers* who are the *Dealers* for that *Commodity* have contracted with the



FULHAM.
London Mus. 6 in. high.

Inventor to buy only of his *English Manufacture*, and refuse the *Foreign*."

As this History was published in 1676 and written some time before it was printed, in point of time we are brought very close to the date when Dwight received the grant of his first patent, which was in 1671. Dr. Plot continues : "He hath discovered also the *Mystery* of the *Hessian Wares* and makes *Vessels* for reteining the penetrating *Salts* and *Spirits* of the *Chymists*, more serviceable than were ever made in England, or imported from *Germany* itself.



FULHAM.
London Mus. 7⅛ in. high.

"And hath found out *Ways* to make an *Earth* white and transparent as *Porcellane*, and not distinguishable from it by the *Eye*, or by *Experiments* that have been purposely made to try wherein they disagree. To this *Earth* he hath added the Colours that are usual in the coloured *China-Ware* and divers others not seen before. The *Skill* that hath been wanting to set up a *Manufacture* of this transparent *Earthen-Ware* in *England*, like that of *China*, is the *Glazing* of the white *Earth*, which hath much puzzel'd the



NOTTINGHAM (?) 10 in. high. S. Ken. Mus.

Inscribed "Southwell for ever. C. ,, W. M. J. H. 1739."
and on bottom "John Hanwell."

Projector, but now that *Difficulty* also is in great measure overcome." From the intimate knowledge of Dwight's work here displayed, a thought arises as to whether the learned doctor knew him personally. That human touch about *Experiments* implies inner knowledge.

"He hath also caused to be modelled *Statues* or *Figures* of the said transparent Earth (a thing not done elsewhere, for China affords us only imperfect *Mouldings*) which he hath diversified with great variety of *Colours*, making them of the *Colours* of *Iron, Copper, Brass* and *party-colour'd* as some *Achat-stones* (agates are meant). The *Considerations* that induced him to this attempt were the *Duration* of this hard burnt *Earth*, much above *Brass* or *Marble*, against all *Air* and *Weather*; and the *Softness* of the *Matter* to be modelled which makes it capable of more curious *Work* than *Stones* that are wrought with *Chisels*, or *Metals* that are cast.



FULHAM.
London Museum.
2½ in. high.

"And these *Arts* he employs about *Materials* of *English Growth*, and not much applyed to other *Uses* . . . and many working *Hands* get good *Livelihoods*, not to speak of the very considerable *Sums of English Money* kept at *Home* by it."

Nothing in the history of our national ceramic art has a greater importance than this plain story

of a great invention. Not only does it place John Dwight foremost amongst the English master-potters, in point of time, but it indicates the superlative quality of his work. The expression quoted above, "He hath also caused to be modelled *Statues* or *Figures*," leaves us in doubt as to the actual artist who executed such noble works. Beyond that all seems clear; we have further evidence to follow from Dr. Plot regarding the actual pottery made in Staffordshire whilst he was there, but can we not make another claim? "Was not Dwight the first potter in Europe who succeeded in making porcelain?" We will take a short glimpse at Meissen in Saxony, where the porcelain, commonly known as Dresden, was made, so as to compare Dwight's invention with that of John Frederick Böţtcher, who, as an apothecary's assistant, suspected of alchemy, fled from his native city of Berlin, and took refuge in Dresden. Here the Elector of Saxony, Augustus II, called the "Strong," determined to take no chances if Böttcher really could transmute the base metals into gold; so he placed him in the royal laboratory under the superintendence of Tschirnhausen,



FULHAM.
London Mus. 6 in. high.

who was engaged in searching for another chimera, the elixir or universal medicine. Böttcher required crucibles capable of withstanding a high temperature, and in course of his experiments in this direction he discovered a brown or rather red pottery which had the requisite hardness. The Elector transferred the potter and his companions to the Castle of Albrechtsberg, at Meissen, for he perceived the value of this "red porcelain," which was really a semi-porcelain or red stoneware, which appears to have been first made in 1707. Two years later white porcelain was produced which was brought to perfection about 1715. The Meissen productions were continued and improved under royal patronage; but Dwight's best wares, which may claim to have been the first European discovery of porcelain, had a much shorter existence, ending, in fact, with his life.



FULHAM.
London Mus. 2¼ in. high.

In Holland we find that Martinus Guda, proprietor of a pottery, in 1675, at Delft, declared that, whilst continuing to make red teapots—*de la vaiselle à thé rouge*—and desiring to submit to the decree of the magistrates of Delft who required all potters to enter the mark of their wares, he hastened to present his own so that it might be

enregistered in 1680. This mark, with others on red ware, like the Chinese *boccaro*, is a very rough imitation of an oriental mark. These Dutch wares are frequently ascribed to Böttcher. Guda's red teapots were produced at the same period as those of Dwight, but no connection has been established between the two men, and, in this case again, the English ware is the earlier.



FULHAM.
London Mus. 6¼ in. high.

Red stoneware made by Böttcher in 1707, red stoneware made by Guda in 1675, red stoneware made by Dwight in 1671 ! Take the years traced, not by the patent of 1671, but by Dr. Plot's book. Published 1676, written before that, the statement that Dwight had in three or four years' time attained great perfection deserves more than passing consideration. Sir A. H. Church says: "Dwight did nearly approach success in the making of a hard translucent ware similar to hard oriental porcelain. The applied ornaments on his grey stoneware jugs and flasks and even the substance of some of his statuettes were distinctly porcellanous." M. L. Solon expresses similar



FULHAM, 1724-5. HEADS OF CHARLES II. AND ANNE. Willett Colln

Inscribed :

"On Banstead Downs a hare was found,
Which led in all a-smoking round
Abraham Harman, at Lewes."

Brit. Mus.

views. Why not settle the matter by testing a section ?

As bearing upon the close relation between Delft and London we will turn for a while to a trial which took place in the High Court before four Barons of the Exchequer when Edmund Warner, a potter's clay merchant, brought evidence to prove that the parcel of earth seized by the Customs was not fuller's earth as they alleged, but true potter's clay. The trial took place on the 24th of November, 1693. For our purpose only a short summary is necessary. William Knight, Thomas Harper, Henry de Wilde, John Robins, and Moses Johnson, all of them potters in London, swore that the clay which they had seen was of the same sort they had bought of Warner, some of them for above seventy-five years. In passing we may note that except in the case of the first-named, William Knight, the others have left no records. He was a potmaker in "the Parish of St. Buttolph without Aldgate, London," who made white ware. In 1690 he bought for seven hundred pounds some "lands, mill and hereditaments" of which the mill was "now and of late used for a colour mill for grinding colours



FULHAM.
London Mus.

for the glazeing of white ware." This white ware was just like the delft, produced not only in Holland but in two or three places in England, which, being unmarked, cannot be identified.

Now the delft factories, thirty in number, reached their highest prosperity in 1680, when about two thousand persons were employed in them out of a population of twenty-four thousand. Several of the potters were examined on oath by a Commission from the Court of Exchequer and ten or twelve deposed that they had bought considerable quantities of the said Warner's clay, and that they used the same in making earthenware. Colonel Holt, a Member of Parliament, swore that he had made the strictest inquiries into the truth of this business (being very lately in Holland), first amongst the potters who all declared to the above effect. Then Mr. Edward Paget, a divine, swore that he being in Holland at the same time went to *Delfe* amongst the potters, who all affirmed the same thing that the ten or twelve had sworn in their afore-mentioned depositions. Next came the evidence of clothiers, fullers, and cloth workers that this clay was no fuller's earth. Two paragraphs conclude the account of the case, beginning thus : " This is so just a Recital of the Evidence given on behalf of the said Warner, that he challenges the greatest



(?) FULHAM. SMALL FLASK.

of his enemies to detect him of the least Falsehood therein." We pass over the remainder which does not apply to our purpose, which was to prove that Delft potters used English clay, though Jacquemart says the clay used at Delft came from Bruyelle, a village situated a league distant from Tournay. The same authority admits that the tin for the enamel was of English origin : " Quant à l'émail, sa beauté dépend de la qualité de l'étain qu'on y fait entrer, et ce minéral était tiré de l'Angleterre par les Hollandais comme par les Français."

Lambeth and all other English delft owed its origin to the Dutch. Of that there is no doubt for the potters who made that ware at Lambeth came from Holland, and many dated pieces are earlier than Van Hamme's patent of 1676. But there appears to be no record of the advent of salt-glazed stoneware from the Continent to England.



GROTESQUE.
M. V. Marshall.

CHAPTER IV

THE PATENT GRANTED TO DWIGHT

As the second patent, granted in June 1684, specifically mentions Fulham and sets out more clearly the wares and articles made, we have relegated the first one to the Appendix. It is somewhat long and we have kept the original spelling, but its interest is undeniable. It is as follows :

" CHARLES THE SECOND, by the grace of God, &c., to all to whom these presents shall come, greeting.

" WHEREAS JOHN DWIGHT, Gentl, hath represented vnto vs that by his owne industry and at his owne proper costs and charges, hee hath invented and sett vp at Fulham, in our County of Middx, ' SEVERALL NEW MANUFACTURES OF EARTHENWARES, CALLED BY THE NAMES OF WHITE GORGES, MARBLED PORCELLANE VESSELS, STATUES, AND FIGURES, AND FINE STONE GORGES AND VESSELLS, NEVER BEFORE MADE IN ENGLAND OR ELSEWHERE ; AND ALSOE DISCOVERED THE MISTERY OF TRANSPARENT PORCELLANE, AND OPACOUS REDD, AND DARKE-COLOURED PORCELLANE OR CHINA AND PERSIAN WARES, AND THE MISTERY



[FULHAM.

Inscribed : " P. M. 1720." Brit. Mus.



FULHAM.

Inscribed : " Phillips, 1775." Willett Colln., Brit. Mus.

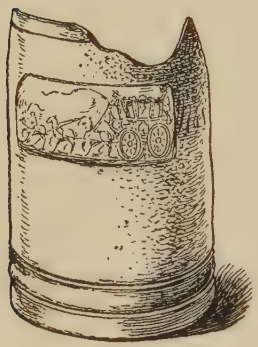
OF THE COLOGNE OR STONE WARES,' and is endeavouring to settle manufactures of all the said wares within this our kingdome of England ; and hee having humbly besought vs, to grant vnto him our Letters Patents for the sole vse and exercise of the same for the terme of fowrteene years, according to the Statute in that case provided, wee are gratiously pleased to condescend to that his request.



FULHAM.
London Mus. 7¾ in high.

"KNOW YEE THEREFORE, that wee being willing that the said John Dwight may reap some reasonable recompence and compensacon for his great charge and paines in and about the premisses, and to incourage the inventors of such arts as may be of publick vse and benefitt, of our especiall grace, certeine knowledge, and meere mocon, have given and granted, and by these presents, for vs, our heires and successors, doe give and grant, vnto the said John Dwight, his executors, administrators, and assignes, speciall licence, full power, sole privilege and authority, that hee, the said John Dwight, his executors, administrators, and assignes, and every of them, by themselves, or their deputy or deputys, servants or agents, or such others as the said John Dwight, his executors, administrators,

or assignes, shall at any time agree with, and noe others, from time to time and at all times dureing the terme of yeares hereafter in these presents expressed, shall and lawfully may vse, exercise, and enioy the said Invencons of new manufactures within any part or parts, place or places whatsoever, of, in, or belonging to our kingdome of England, dominion of Wales, and all and every or any of our kingdomes and dominions whatsoever, in such manner, and according to such reasonable and lawfull rates and limitacons, as to him, the said John Dwight, his executors, administrators, and assignes, or any of them, shall in their discrecons seeme meet, and that hee, the said John Dwight, his executors, administrators, and assignes, shall and may have and enioy the sole benefitt, profitt, comodity, and advantage from time to time coming, growing, and arising by reason of the said Invencons of new manufactures, for and dureing the full terme of yeares hereafter menconed ; to have, hold, exercise, and enioy the said licence, powers, privileges, and advantages hereinbefore granted or menconed to be granted vnto the said John Dwight, his executors, administrators, and assignes, for and dureing and vnto the full end



FULHAM, 1700.
London Mus. 8 in. high.



FULHAM.

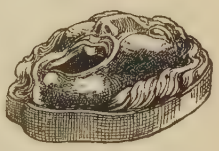
Inscribed : "On Banse Downs a hair wee found
thatt led uss all a-smoaking round. 1729."
Wm. Marsh. S. Ken. Mus.



FULHAM.

Inscribed : "Tho. Bevess 1724." Brit. Mus.

and terme of fourteene yeares from the day of the date of these presents next and imediately ensueing and fully to be compleate and ended according to the Statute in this case made and provided; and to the end that the said John Dwight, his executors, administrators, and assignes and every of them, may enioy the full benefitt and the sole vse and exercise of the said Invencons of new manufactures according to our gratious intencons herein-before declared, wee doe by these presents, for vs, our heires and successors, require and strictly comand all and every person and persons, bodys politique and corporate, and all other our subiects whatsoever, of what estate, quality, or degree, name, or condicon soever they be, within all and every our kingdomes & dominions, that neither they nor any of them, at any time dureinge the continuance of the said terme or fowrteene yeares hereby granted, either directly or indirectly doe, vse, or put in practise the said Invencons of new manufactures, or any of them, or any part of the same soe atteined vnto by the said John Dwight as aforesaid, nor shall in anywise counterfeite or resemble the said Invencons of manufacture, or any of them, nor shall make or cause to be made any addicon thereto or substraccon from the same, whereby to pretend themselves the inventers or devisers



FULHAM INKWELL.
London Mus. 2¼ in. long.

thereof, without the licence, consent, or agreement of the said John Dwight, his executors, administrators, or assignes, in writing vnder his, their, or some of their hands and seales, first had and obteyned in that behalfe, vpon such paines and penaltys as can or may be justly inflicted on such offenders for their contempt of this our Royall comand ; and further to be answerable to the said John Dwight, his executors, administrators, and assignes, according to law for his and their damages thereby to be susteined.



FULHAM.
London Mus. 5 in. high.

"And wee doe, of our further especiall grace, certeine knowledge, and meere mocon, for vs, our heires and successors, grant vnto the said John Dwight, his executors, administrators, and assignes, by these presents, that hee, they, and every of them, and his, their, and every of their deputys, agents, and servants, haveing first obteined a lawfull warrant from the Lord Chiefe Justice of our Court of King's Bench at Westm for the time being, and with the assistance of a constable or any other lawful officer, at convenient times in the day dureing the terms hereby granted, and in lawfull manner, may enter into and make search in any place or places whatsoever within

any of our kingdomes and dominions where there shall be iust cause of suspicon for the discovery and finding out of all and every person and persons as shall imitate or cause to be imitated, or shall vse or put in practise the said Invencons of new manufactures, or any of them, or shall make or counterfeite any instruments or materialls to the same belonging, that soe such offender or offenders may be proceeded against and punished according to law.

"And further, wee doe by these presents, for vs, our heires and successors, will, authorise, and comand all and singular justices of the peace, mayors, sheriffs, bayliffes, constables, headboroughs, and all other officers and ministers whatsoever of vs, our heires and successors, for the time being, as well within our kingdome of England and dominion of Wales, as within all and every other our kingdomes and dominions, that they and every of them respectively be from time to time dureing the terme hereby granted, in their respective offices, favouring, aiding, helping, and assisting vnto the said John Dwight, his executors, administrators, and assignes, and to his and theire deputy and deputys, servants and agents, in and by all things in and about the accomplishment of our Royall will and pleasure herein-before declared, and in the exercise and execucon of the powers and privileges hereby granted as aforesaid.

"And moreover wee doe by these presents, for vs, our heires and successors, will and comand that our said respective officers and ministers before menconed, or any of them, doe not, nor shall att any time hereafter dureing the said terme hereby granted, in anywise, molest, trouble, or hinder the said John Dwight, his executors, administrators, or assignes, or any his or their deputys, servants, or agents, in or about the due and lawfull vse or exercise of the aforesaid Invencons, or any of them, or anything relatinge therevnto: Provided always, and these our Letters Patents are and shalbe vpon this condicon, that if at any tyme dureing the said terme hereby granted it shalbe made appeare to vs, our heires or successors, or any six or more of our or their Privy Councell, that this our present grant is contrary to law or preiudiciall or inconvenient to our subiects in generall, or that the said Invencons and every of them are not new invencons as to the publick vse and exercise thereof within this our kingdome, and not invented and found out by the said John Dwight as aforesaid, then vpon significacon and declaracon thereof to be made by us, our heires or successors, vnder our or their signett or privy seale, or by the lords



FULHAM. MEDALLION, COCK WITH INITIALS H.C. 8¼ in. high.



FULHAM.
Inscribed : "Peter Waters, 1721."
Willett Colln., Brit. Mus.



FULHAM.
Inscribed : "Wee three loggerheads. G. Jeffrey, 1761."
8½ in. high. S. Ken. Mus.

and others of our or their Privy Councell, or any six or more of them vnder their hands, these our Letters Patents shall forthwith cease, determine, and be utterly void to all intents and purposes, any thing before herein conteined to the contrary in anywise notwithstanding : Provided alsoe, that these our Letters Patents or any thing therein conteined shall not extend or be construed to extend to give privilege vnto the said John Dwight, his executors, administrators, or assignes, or any of them, to vse or imitate any invencon or worke whatsoever which hath been heretofore found out or invented by any other of our subiects whatsoever, and publicly vsed or exercised within our said realme and dominions, or any of them, vnto whom we have already granted our like Letters Patents of Privilege for the sole vse, exercise, and benefitt thereof, it being our will and pleasure that the said John Dwight, his executors, administrators, and assignes, and all and singular other person and persons to whom we have already granted our like Letters Patents or privileges, as aforesaid, shall distinctly vse and practise their severall invencons by them invented and found out according to the true intent and



FULHAM.
At base of medallion : "R. Morley." London Mus. 5 in. high.

meaning of the said Letters Patents and of these presents.

"And lastly wee doe by these presents, for vs, our heires and successors, grant vnto the said John Dwight, his executors, administrators, and assignes, that these our Letters Patents or the inrollment thereof shalbe in and by all things firme, valid, sufficient, and effectuall in the law according to the true intent and meaneing thereof, and shalbe taken, construed, and adiudged in the most favourable and beneficiall sense for the best advantage of the said John Dwight, his executors, administrators, and assignes, aswell in all Courts of Record as elsewhere, and by all and singular the officers and ministers whatsoever of vs, our heires and successors in all and singular our realmes and dominions whatsoever, and amongst all and every the subiects of us, our heires and successors, whatsoever and wheresoever, notwithstanding the not full and certaine describing the nature or quality of the said Invencons, or any of them, or of the materialls thereto conduceing or belonging, or any other defects or incertaintys in these presents contained, or any act, statute, ordinance, provision,



FULHAM.
London Mus. 7¼ in. high.



FULHAM.

7 in. high. In possession of E. Workman, Esq.



FULHAM.

8 in. high. From the Author's Coll.n.

proclamacon, or restriccon, or other matter, cause, or thing whatsoever to the contrary in any wise notwithstanding.

"In witnesse, &c. Witnesse Ourselfe at Westm, the Twelfth day of June (1684)

"By Writt of Privy Seale."



DOULTON. PAPER WEIGHT.
M. V. Marshall. 2 in. high.

CHAPTER V

DWIGHT'S LAWSUITS AGAINST ELERS AND OTHERS

JOHN DWIGHT'S first letters patent were granted in April 1671, when Charles the Second was King. The document, headed "Charles the Second by the grace of God, &c." concludes with the words—"Att Westminster the three and twentieth day of Aprill," though the docket says "Aprilis 10," and continues: "John Dwight—the sole use and benefitt of an Invencon of makeing transparent earthenware commonly called porselane or China—for fourteene years." The actual record is a part of an immense roll of parchment labelled *Decima Part 23 Charles II*. In this relation it will be remembered that Cromwell's Protectorate was entirely ignored by the succeeding Stuart kings, so that the Records notify 1649, when Charles I was executed, as the first year of the reign of his son. Hence 23 *Charles II* would be 1672, showing the patents granted during the previous year.

Before the first fourteen years had expired, the patentee, on June 12, 1684, made application for

an extension of his patent rights for a second period of fourteen years. His application was granted, and it was during this time, when other potters were striving to wrest from him the fruits of his successful discoveries and practices in his ceramic arts that he lodged complaint in the Court of Chancery, on July 20, 1693, against John Chandler, David Elers and John Elers for infringing his patent. This lawsuit throws quite a clear light upon the question —who made the first of those famous "redd" teapots which are usually called "Elers' ware"? Are they not a wonderful evidence of the skill of the master potters of the seventeenth century?



FULHAM.
"Brill House, St. Pancras"

About John Chandler we learn only that he had been one of Dwight's workmen, a servant at Fulham, or "ffulham," pottery, and part of the master's complaint was a charge of conspiring and obtaining his secrets unlawfully from his servant Chandler by David and John Elers, who are, in the citation, described as of "ffulham," and by trade "silversmiths." The answer was a denial on the part of the defendants, who affirmed, amongst other pleas, that they had for three years, without any licence, made "redd" teapots openly and not in a secret manner, also Cologne

or stoneware which David had learned in Cologne during several years' residence there for that purpose. This statement upsets the tradition that the Elers were potters from Holland. Moreover, the fact remains that the name does not appear amongst the Delft potters in the second half of the seventeenth century. One Dutchman, who in that period came to England —John Aries Van Hammen—took out a patent which is thus recorded: "1676. Van Hamme(n) J. A. for tiles, porcelain and earthenware." His name is inscribed upon the list deposited at the potters' Guild of St. Luke in Delft. Upon the question of Cologne ware, we have already shown that Dr. Plot, writing in 1677, stated: "The ingenious John Dwight, formerly M.A. of Christ Church College, Oxon, hath discovered the *mystery of the stone or Cologne wares* (such as d'Alva bottles, jugs, noggins), heretofore made only in Germany and by the Dutch brought over into England in great quantities, and hath set up a manufacture of the same." The lawsuit against the Elers took place in 1693, as before noted, and Dr. Plot's statement is as favourable to Dwight as the result of the trial was. (See "History of Oxfordshire.")



FULHAM.
"Robert Aislet, 17, London Street. 21." 8¼ in. high.

Rather astonishing developments occurred dur-



FULHAM, 1740.
8⅝ in. high. Brighton Mus.



FULHAM, 1747.
Medallion Portrait of the Duke of Cumberland.
12½ in. high.
Brighton Mus.



FULHAM.
Portrait of Queen Anne, hunting scenes in relief and inscription :
"To the Memory of Queen Anne. Made 1721."
8½ in high. Brighton Mus.



FULHAM. EIGHTEENTH CENT.
8 in. high. Guildhall Mus.

ing the proceedings. James Morley of Nottingham was added to the three defendants, especially regarding "brown muggs," which were particularly mentioned in addition to "redd thea potts." James must not be confounded with Charles Morley who early in the eighteenth century manufactured brown glazed earthenware in Nottingham. James Morley put up a good fight for his brown mugs, but before the case was concluded further orders were made by the Chancery Court by which Aaron Wedgwood, Thomas Wedgwood and Richard Wedgwood of Burslem, and also Matthew Garnor, or Garner, increased the number of defendants. James Morley was ordered to make better answers to the complaint, and finally, he was left to bear the brunt of the trial. "It was alleged that the other defendants have, since the order for the trial, agreed with the plaintiff," said his counsel, who pleaded that Morley, whilst submitting to an injunction regarding the "redd thea potts," was not infringing the patent by making "brown muggs." The verdict, however, was in Dwight's favour. Injunctions were granted on May 19, 1694, against all but Garner, who was similarly dealt with on June 21, 1694, and Morley on July 26, 1695.



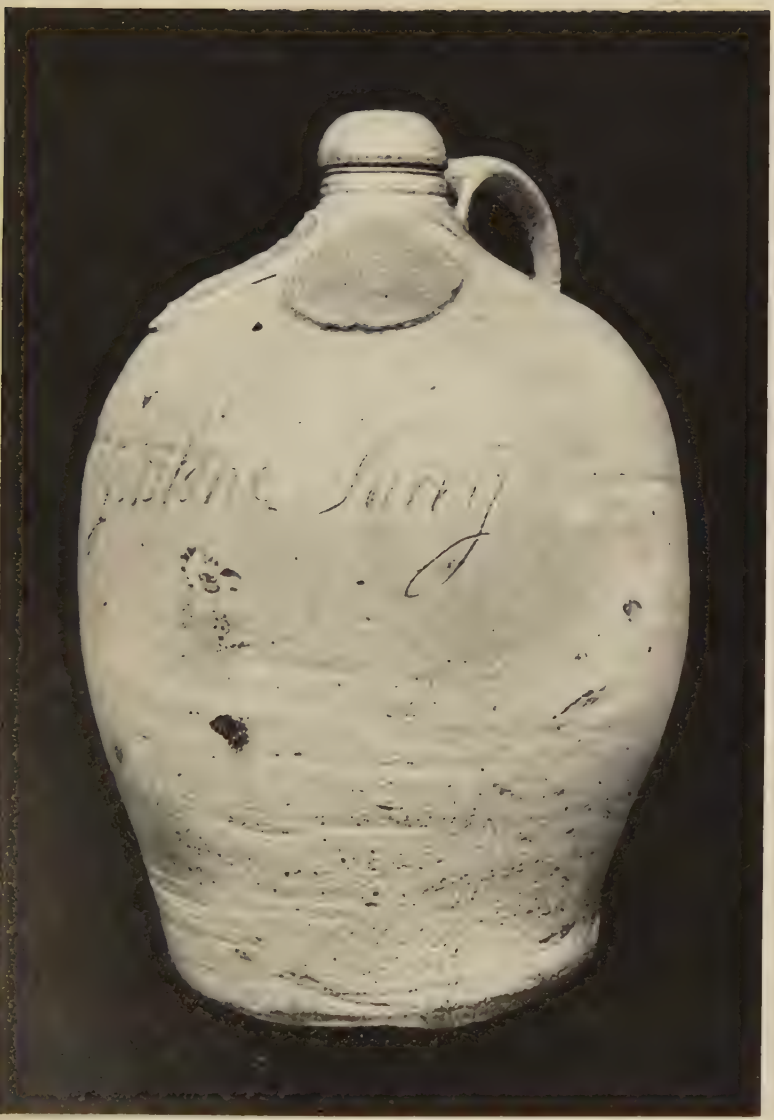
FULHAM. ONE-PINT MUG.

It was after this that the Elers betook them-

selves to Bradwell. Dr. Plot's "History of Staffordshire" published in 1686 does not mention them, but Shaw, another historian of this district, writing in 1829, gathered some information about them and their work. He says: "Their extreme precaution to keep secret their processes; and jealousy lest they might be accidentally witnessed by any purchaser of their wares—making them at Bradwell, and conveying them over the fields to Dimsdale, there to be sold, being only two fields distant from the turnpike road, and some means of communication (believed to be earthenware pipes, like those for water) caused them to experience considerable and constant annoyance." Whether, however, the Elers came to Staffordshire in 1690 or 1693 is uncertain, though it is agreed that they left in 1710. It is very doubtful whether they were even likely to employ two local men, Twyford and John Astbury, as workmen. The story credits these two with feigning the utmost stupidity—idiocy, in fact—in order to worm out the secrets of Elers' ware whilst employed at



FULHAM.
Inscribed: "Thomas Dugard 1727."
London Mus. 8 in. high.



FULHAM (?).

Inscribed "Iron Pear Tree Water near Godstone, Surry." Brit. Mus.

Bradwell. We have seen that all the defendants in the case Dwight *v.* Chandler and others were condemned, so that if they pursued any manufacture in defiance of the verdict, they did so at their peril. Dwight was not a man to be trifled with.

This is seen in another action in the Court of Chancery—John Dwight *v.* Cornelius Hamersley of Howle Ley in the county of Staffordshire, Moses Middleton of Shelton and Joshua Astbury of Shelton, dated December 4, 1697, only two years before the patent expired. The complaint of conspiring made against the defendants in the former case was repeated, and they were specially charged "with intruding themselves unknown into the ffulham workshops to inspect his [Dwight's] furnaces and ways of manufacture." Further he contended that the defendants did "make and sell the said manufactures or some of them, or others in imitation of them or resembling those mentioned . . . for several years past. . . . In a private and secret manner made and sould great quantities of earthenwares in imitation and resemblance and counterfeiting of the said new manufactures soe invented or made and sould by your Orator as aforesaid and have or hath thereby



FULHAM, 1731.
8⅛ in. high.

gained great profit and advantage to themselves, and by means thereof have much injured your Orator." This specially applied to the wares "by him sold abroad." Then he waxes indignant because "they pretend they have several improvements and that they themselves were the first" to make these wares, though they "are in no sort like." And more their "secrecy prevents his getting evidence."

Probably these defendants met with the same fate as the others, but my researches at the Record Office failed to yield the inscribed decision —the judgment in this case. We reach certain conclusions which seem to arise fairly from the information at our disposal. The Elers knew some of Dwight's processes and surreptitiously practised them in the secrecy of Bradwell Wood pottery, producing fine red ware from about 1690 to the expiration of the patent in 1699. Then more openly and probably more successfully till they left the district in 1710. Other Staffordshire potters, notably John Astbury, utilised the knowledge gained by Joshua Astbury and his co-defendants. Generally, too, we may suggest that the Elers were the first potters in that district to use salt-glaze for the thin and delicate ware which afterwards became so famous. They preferred the manufacture of unglazed red ware of which the "redd" teapots, which caused them so much trouble, may be taken as a type.

CHAPTER VI

DWIGHT'S WILL AND HIS SUCCESSORS

JOHN DWIGHT, gentleman, or, as in the church register it appears, Dwaight, died in 1703, and was buried on October 13. His will was proved ten days later. From it is taken the following extract: "I, John Dwight of ffulham co. Middx. gent. To be buried privately without charge or trouble to survivors. To the poor on the ffulham side of the parish of ffulham £10. To my sister Goweth £10 annually for life. To Mr. John Goweth of Oxford, senior, £10. To my godson John Dwight £200 to be invested in his behalfe. To my son Mr. Philip Dwight D.D. £100 yearly for next three years. To my undutifull son, Mr. Samuel Dwight, £5, desiring his mother, my executrix, according to her ability to confer on him what he may hereafter deserve when he shall return to his duty. To my wife, Mrs. Lydia Dwight, all my title in my now dwelling house and all my personal estate in full assurance she will employ it to the best advantage of her son or sons as one or both shall deserve which I myself would have done if my circumstances had

permitted and if upon further Tryall it shall be thought fit to continue the manufacture by me invented and sett up at ffulham and the same in part or all shall be disposed of by my Executrix to the use and benefit of the said Mr. Philip Dwight and his son, then from such date the said yearly payment to him of £100 shall cease." Mrs. Lydia Dwight was buried on November 3rd, 1709.



FULHAM.
"Walter Vaughan of Hereford. His mugg must not be brock. 1740." 15⅛ in. high.

Apparently the pottery was continued and the "undutifull" Samuel, who had placated his mother and had been by her received into the business, took control over it. We know nothing about his lapse from duty which his father notices in his will, but his progress at Oxford where, in July 1687, he matriculated as a gentleman commoner at Christ Church, was eminently satisfactory. At the age of eighteen he entered the University and proceeded to the B.A. degree in 1691 and to the M.A. in February 1693–4. The next event noted is his marriage, the banns for which were put up by Margaret Price, in 1716, and the ceremony took place at the church of St. Mary Aldermary, London. Lydia, their only child, was baptized at Fulham Church on March 2, 1716–17. Samuel Dwight became a licentiate



NOTTINGHAM, *circa* 1703. MUG, *circa* 1700.

Ornament cut on lapidary's wheel. Franks Colln.

of the College of Physicians in 1731, and though he called himself a doctor of medicine it appears that he had no right to that title, though now, as then, the term doctor is applied commonly to those who are qualified to practise medicine. We need not dwell here upon the history of other sons of John Dwight, because the continuity of Fulham pottery was maintained by Samuel, who, however, died twenty years after his marriage, being buried on November 17, 1737.



FULHAM.
"Thomas Cupett 1743."
6½ in. high.

A week later, Thomas Warland, gent., appeared personally at the Consistory Court of the Bishop of London and declared that he intended to marry with Lydia Dwight with consent of Margaret Dwight, widow, her natural and lawful mother. A marriage licence was granted and Thomas Warland became the partner of his mother-in-law in the pottery. Indeed, in 1739 his name was substituted for that of Margaret Dwight in the assessments. The works, however, fell into difficulties which eventuated in bankruptcy, for in January 1746 Margaret Dwight and Thomas Warland of Fulham in the county of Middlesex, Potters and Partners, were adjudged bankrupts according to *The Gentleman's Magazine*; and the registers of the Bankruptcy Court, under the date December 24, 1745, give the name of the

creditor as Elizabeth Cumberlidge, of Fulham, widow. In the will of John Dwight, the grandson of the master potter, which was proved on December 6, 1746, occurs the following: "Executors to be Thomas Warland of ffulham, gent. (to whom I give 5 guineas for a ring) and ffrances Want, widow."

The church registers show that Margaret Dwight, widow of Samuel, died in 1750, being buried on April 3; but her son-in-law, Warland, had predeceased her by two years. His widow, Lydia—the third Lydia by the way—married William Wight or White, whose records introduce another chapter in which also we trace the wonderful stoneware—the creations of the Fulham potters under the ever-watchful supervision of John Dwight—from his own possession to their acquisition by the nation. Indeed many of his special models, moulds and tools never left his possession. He buried them somewhere about the pottery and they have never been discovered. Hence his successors, his widow and his son Samuel, Warland and the Whites were limited with regard to their output. They could not reproduce the masterpieces of the old potter, though they were successively the owners of the original works. The reasons which led to Dwight's action have given rise to many surmises. One says that such artistic productions failed to attract public attention, and the disgust felt by the potter

took this form of expression. Another thinks that having failed to produce certain porcelain, he grew so disheartened that he took this means of removing inducements to continue experiments. A third had an idea that he did not intend that his descendants should carry on that special manufacture which he had been the first to invent. Possibly, the modeller of the figures had ceased his work, hence his tools, models and moulds would no longer be of service. Dwight had a queer mania for hiding money and other things such as his own pots. Jewitt gives a number of entries which he copied from the potter's note-books of moneys hidden in all kinds of curious places. Here is the first: "1693 9*ber*. In ye garret in a hole under ye fireplace 240 G in a wooden box." Many of these entries were crossed out to indicate that the money was withdrawn. This was so treated, hence we may conclude that the box containing 240 guineas was not out of circulation for any length of time. That a gentleman, evidently in good circumstances, should take such means of concealing his wealth



FULHAM.
Inscribed: "Ann Cleland 1748."
London Mus. 5¼ in. high.

is inexplicable, and might give rise to conjectures similar to those previously raised with regard to the hidden tools, models and moulds, and even the hidden pots, etc., though they serve no useful purpose. Originality and unusual ability are not infrequently associated with singularity of conduct.

However, we will leave these speculations to devote a small space to the family of John and Lydia Dwight. They had several children : John, born in 1662, died twenty years later ; George died in 1685 and Gertrude in 1682 or 1683 ; Lydia, whose memory the master potter enshrined in the recumbent figure bearing her name and the date " March 3rd 1672 " ; Samuel and Philip. Samuel with his mother managed the pottery after his father's death and an obituary notice of his decease appeared in *The Gentleman's Magazine*, 1737, as follows : " Dr. Dwight, author of several treatises in Physick, died at Fulham 10 Nov. 1737. The first that found out the Secret to colour earthenware like china." This is incorrect, because he was only by courtesy a Doctor and his father discovered the secret. Now Philip, the youngest son, was destined to occupy quite a prominent place in Fulham. When an infant, he came in 1670–1 with his parents and the rest of the family to Fulham, where he spent his boyhood, entering Westminster School in 1685, proceeding eight years later to Christ Church College, Oxford, where he obtained the usual degrees. He was



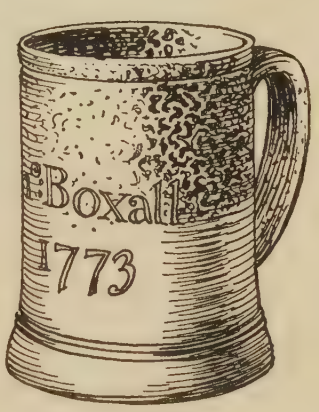
STAFFORDSHIRE SALT-GLAZE.

After the statue in Westminster Abbey.

Executed by Scheemakers from design by Wm. Kent.

16 in. high. Schreiber Colln., S. Ken. Mus.

appointed Vicar of Fulham on December 31, 1708, five years after his father's death. His University had conferred the degree of D.D. upon him, and as a Doctor of Divinity (*Divinitatis Doctor*) he is mentioned in his father's will of 13 Jan. 1702–3, in which he receives distinguished consideration. His work for the Church appears to have received due appreciation, but his health became feeble; as a resolution passed by the Vestry in 1722–3 shows where it says: "the Reverend Doct[r] Dwight, our Vicar, being very Lame and much out of Order in his health, cannot go up stairs." John, the Vicar's only son by his wife Jane Wilson, a widow, *née* Jane Owen, was married in 1727, but his parents never saw all their grandchildren, for they died within four days of each other at the close of December 1729, and were buried in one vault in Fulham Churchyard.



FULHAM.
Inscribed: "Jn°: Boxall: 1773."
London Mus. 3¼ in. high.

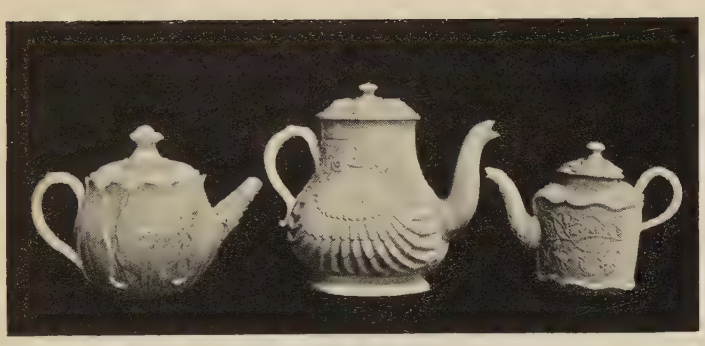
A tradition prevailed at one time that Fulham stoneware manufacture was set up by a younger brother of the unfortunate Dutch statesman Dewit, or De Witt, who, with his mother, escaped the fate of the other murdered members of the

family and fled to England in 1672. The old lady maintained a sullen dignity in her misfortunes, and was only accessible to King William III, who sometimes visited her at Fulham, and to persons of the highest rank. When we consider that De Witt was the inveterate foe of the House of Orange, we may imagine that the royal visits brought but cold comfort to his widow.



MUG WITH MEDALLION
G.R.
6 in. high. From Solon's "Art of the Old English Potter."

Probably the resemblance in the name Dewit to Dwight gave rise to the tradition. However, there is no evidence that the former knew anything about pottery, whilst Dwight, though he springs into existence as a potter at Fulham, seems to have been associated with Staffordshire if we accept an alteration in the form of his name. In Shakespeare's "Henry IV" (First Part) written in 1597, Justice Shallow says in Scene II: "There was I, and little *John Doit* of Staffordshire," which is as near John Dwight, phonetically, as possible. It is true that Mrs. White whom we know as the granddaughter of Dwight says in a letter that he was a gentleman's son of Oxfordshire, who gave him a liberal education in the University and that he afterwards became chaplain to three bishops of Chester.



STAFFORDSHIRE SALT-GLAZE.

Colln. H. L. Doulton, Esq.

TWO TEA CADDIES WITH MOULDED ORNAMENT.

Inscribed : "Cia or Te herb"
and "Herb Te."

MILK JUG. 7 in. high.

Schreiber Colln. S. Ken. Mus.



That valuable and interesting work "Environs of London" was written by the Rev. D. Lysons. Before the second volume was published the author had the privilege of seeing Dwight's commonplace book, which recorded certain facts about his chaplaincy at Chester. He was appointed "register and scribe" by Bishop Bryan Walton, June 29, 1661. He held the same position under Henry Ferne, George Hall and John Wilkins, who rapidly followed each other as bishops of Chester. Bishop Wilkins, believing that Dwight, acting as executor for his predecessor, had injured the income of the diocese, brought an action against him in the High Court. Dwight, it appeared, had never been an executor, but how the litigation ended could not be traced at the Record Office, though its immediate result was the severance of his connection with the Cathedral. Incidentally we are able to understand the facility with which the legal proceedings were taken by him against Elers, Chandler, Morley, the Wedgwoods and Garnor, Garner or Gardner, in the trial of 1693, and against Hamersley, Middleton and Joshua Astbury in that of 1697.



GROTESQUE. GREEN AND BROWN.
By M. V. Marshall.

CHAPTER VII

DWIGHT'S HEIRLOOMS AND THEIR FATE

After John Dwight's death his niece married Thomas Warland and continued the business till 1745, when they became bankrupt. Then when Warland died, she married William White, who determined to restore the pottery manufacture of Fulham, which he did with considerable success, for on January 25, 1762, he took out a patent for the manufacture of white crucibles which the year before had gained a premium from the Society of Arts: "The Society for the Encouragement of Arts, Manufactures and Commerce gave a premium to Mr. William White, master of the Stone Pot House at Fulham for his invention of the art of making crucibles of British materials which not only equal but excel those imported from abroad." On the decease of the proprietor—another Mr. White—in the early part of 1862, the works passed into other hands, as will be seen later.

Those wonderful specimens of Dwight's art, kept in the family as heirlooms, were then sold to Mr. Bayliss, who, in *The Art Journal* of October





STAFFORDSHIRE SALT-GLAZE.

Flower-pot and Stand.
Pot $4\frac{1}{8}$ in. × $5\frac{1}{2}$ in. diam.

Vase and Cover.
$7\frac{1}{2}$ in. high.

White decoration on drab tinted body.

S. Ken. Mus.

TEAPOT.
ÆSOP'S FABLES AND OTHER DEVICES.

SAUCE BOAT.
7 in. long. S. Ken. Mus.



HANGING BRACKET.
$10\frac{1}{2}$ in. high. S. Ken. Mus.

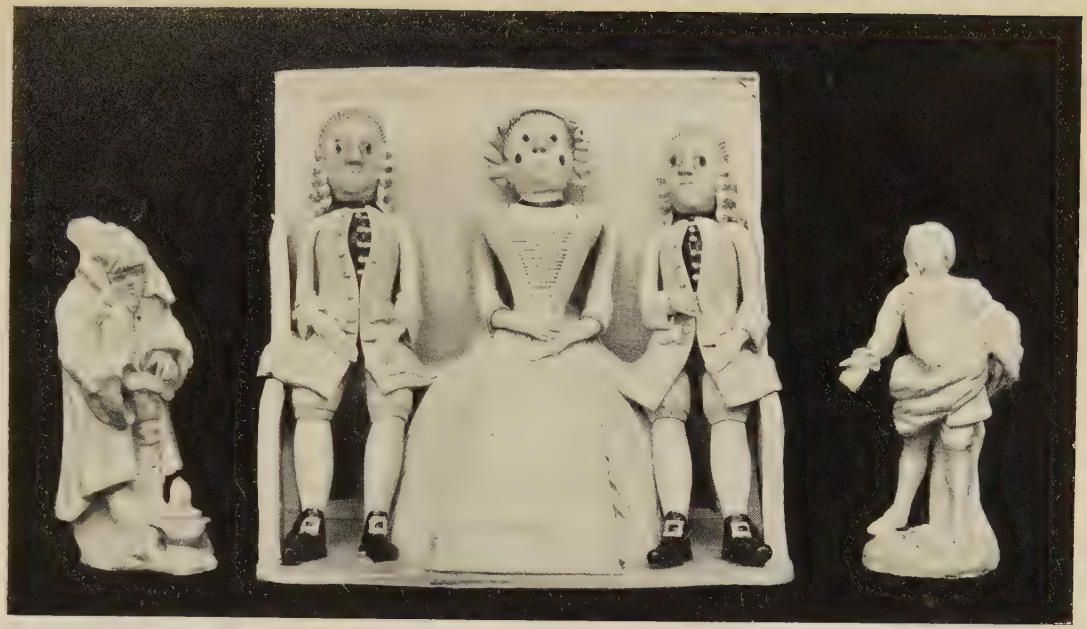
in that year, wrote an account of his purchase. He described a large blue dish which is now in the British Museum, where you may see it labelled "Lambeth." The elaborate decoration is painted in white upon a dark blue ground—*bleu de Perse*. Of it the owner said: "It is believed to be by far the finest specimen extant of this early English manufacture." He thought that as it was in Dwight's collection it was made at Fulham. The Museum authorities have assigned it to Lambeth. Does it not bear all the characteristics of a certain class of Nevers ware? Granted that its decoration includes the royal arms and mottoes of Charles II and that it was one of the heirlooms, still, as we know that Dwight exported quantities of his wares to the Continent and in them he was unsurpassed, we may assume that one of his French contemporaries supplied him with it. There is nothing so fine in English delft.

The other pieces of ware which Mr. Bayliss termed "grey ware" were undoubtedly made at Fulham by Dwight. When you visit the Museums you will be able to recognise some of the specimens from the Bayliss list: "A bust of Charles II; a bust of his queen, Catherine de Braganza; another of James II, and a companion one of his queen, Mary d'Este; all four of meritorious execution and excellent likenesses; a statuette of Flora, a likeness of one of the Dwight family, thirteen inches high; another of Adonis, same

height ; and a likeness of a lady ; a portrait of one of the Dwights ; a smaller pair of statuettes of a gentleman and lady of the Court of Charles II, probably intended as likenesses ; a curious figure, or rather, bust, of one sleeping, or rather, lying on a pillow, for it was a death likeness, and is inscribed ' Lydia Dwight, dyed March the 3rd, 1672 ' ; a drinking cup, called Hogarth's cup—it is lettered ' Midnight Conversation,' and has on it a representation of Hogarth's picture (?) in raised figures, and also four arms of the City Companies. There are also four brown liqueur bottles with white figures in relief, *temp.* Charles II with his initial letter ; and one or two specimens such as a butter boat and a couple of pickle saucers of fine grey ware ; but these appear of a somewhat different kind of manufacture, and may have been brought from Delft."

The list here given is of great interest, but Mr. Bayliss sold the collection to Mr. C. W. Reynolds, who afterwards sent it to Christie's, where it was dispersed. Fortunately, many of the best specimens found their way to the British Museum and others to the Victoria and Albert Museum. Notable amongst our illustrations are shown some of the finest of these. At the end of Chapter IX will be found the sale prices of the Reynolds Sale at Christie's for which my thanks are here tendered to that eminent firm.

Before quoting what Mr. Bayliss wrote in *The*



STAFFORDSHIRE SALT-GLAZE.
Brit. Mus.

Winter, *circa* 1755.
Harland Collin.

Group, *circa* 1730.
Willett Collin.

Actor, *circa* 1755.
Harland Collin

Art Journal, and Mr. Reynolds's remarks in an introduction to the Sale Catalogue, reference must be made to other Dwight ware found in the old Pottery. When Mr. C. J. C. Bailey enlarged and improved the works which he had acquired from Mackintosh and Clements in 1864, the workmen, after breaking down some of the old dilapidated buildings, began to dig trenches for new foundations. In the course of this operation, they found a walled-up chamber containing a number of stoneware ale-pots, greybeards and other vessels. These, no doubt, were made and hidden by Dwight, who seems to have had a passion for hiding things, including large sums of money and all his models, moulds, etc. Mr. Bailey's productions at these works included stoneware as well as *terra cotta* and china. The bottles, pitchers and drinking mugs were fine, hard and durable, and had a great sale.



CHESSMAN.
By M. V. Marshall.

CHAPTER VIII

MR. BAYLISS ON DWIGHT

THIS is the information furnished to *The Art Journal*, 1862, by Mr. Bayliss, who was the fortunate purchaser of the Dwight heirlooms. The reader will be able to separate the grain from the chaff without any comment on my part. Mr. Bayliss says :

" One of the most ancient potteries of England, if not the very earliest, existed, and still exists, within a very few miles of London, nay, within the bounds of a short walk—only three miles and a half from Hyde Park Corner. It is in the primitive, and almost stationary town or village of Fulham, famous alike as having been for centuries the residence of the Bishops of London, and for a pottery, which in Charles II's time produced ware of much merit, excellence and beauty ; and it is a question for consideration if any manufactory of that period at all approached it in its own particular branch. The potteries which were established at Lambeth, for stoneware, perhaps as early as 1640, and at Caughley, in Staffordshire, at a date, it is pre-

sumed, even anterior to this, were confined to the coarsest kind of ware in general use ; England, at that time, importing most of its better kind from Delft, where a manufactory of pottery existed very early in the fourteenth century.

"That at Fulham may be said to have been first established by the family of De Witt ; some of whom actually came over with Charles II on his restoration to the throne, and were joined by others of the family after the murder of their illustrious relatives the Grand Pensionary, John De Witt, and his brother Cornelius. On quitting Holland, they settled first in Oxfordshire, but soon afterwards came to Fulham, and the family resided there continuously up to the present time ; the last survivor of them being still on the spot. The first of these De Witts obtained a patent from their friend and patron Charles II for their manufactory, but they dropped the name of De Witt, converting it into that of Dwight, and thence, by an easy transition, it became Wight, under which latter name the factory has been carried on by two or three generations of Wights ; the last male representative of whom died about two years ago. It was the great-grandfather of the last-named gentleman, who died at an advanced age, who obtained the patent (which document is still in existence) from Charles II. He was a man of talent, and a scholar (having received his education at Oxford), a great

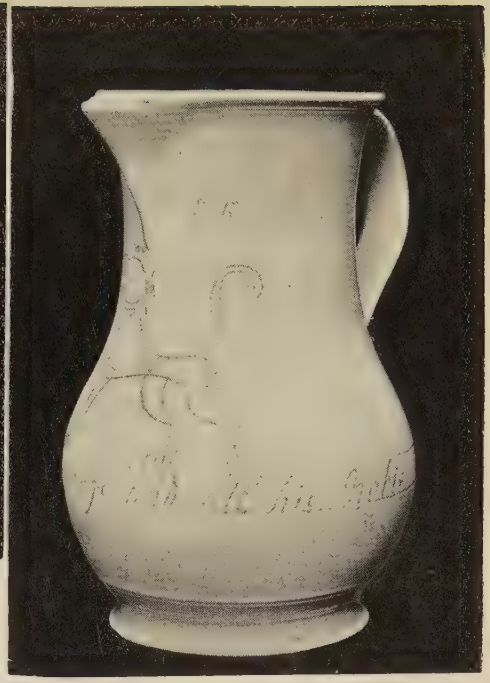
botanist, and a superior artist. He was the first who brought over from Italy, and employed in his manufactory, those skilful artisans, the produce of whose hands, from existing examples, fortunately preserved by the family. . . .

"There is a tradition in the family that the production of the classic figures here referred to, together with the specimen of dinner ware, were made expressly for King Charles's own table, and the finely modelled figures of grey clay, in substance something like the fine Delft material of the same period, were confined, or mostly so, to the life of the elder De Witt ; for it is a fact well recorded in the family, that he buried all his models, tools, and moulds connected with this branch of the manufactory, in some secret place on the premises at Fulham, observing that the production of such matters was expensive and unremunerative, and, that his successors should not be tempted to perpetuate this part of the business, to put it out of their power, by concealing the means. Search has often been made for these hidden treasures, but hitherto without success, though no doubt exists as to their being still in their hiding-place.

"The manufactory was, in the reign of Charles II, much employed in matters relating to the Court of that monarch, and that of James II. Since that time, its productions have been confined principally to stoneware, such as jugs, bottles and



STAFFORDSHIRE SALT-GLAZE. SCRATCHED BLUE.
7½ in. high. Collη. H. L. Doulton, Esq.



STAFFORDSHIRE WHITE GLAZE.
Inscribed : "1755. God Save King George and all his noble flight."
6¾ in. high. Collη. H. L. Doulton, Esq.

similar utensils in general use. These are of the kind usually termed 'stoneware,' but, it is believed, marked by a superior excellence in glazing and getting up, and in the embossed subjects, often in high relief, on the surface. There is one curious specimen of a gallon jug, with a greybeard spout, with a lid of the same ware; and, what is more remarkable, with *hinges*, also of the same material. This was evidently meant to be a curiosity in its way, and reminds one of those dungeons at Baden-Baden, and elsewhere, where the door jambs and hinges are said to be hewn out of the solid rock. The date of 1800 is on this jug, and the initials 'W. W.' (William Wight) or rather, White.

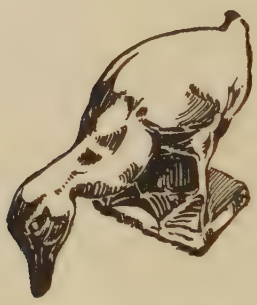
"The pottery at Fulham is the parent of many other establishments, particularly that of the Messrs. Doulton, at Lambeth, who received their education as apprentices here, and now employ a small army of workmen; and, if they do not emulate the ancient genius of the old place, they have minds sufficiently cultivated and refined."

Then follows a description of the collection which is given in the chapter on the White family. It is worth while to add the concluding paragraph:

"It has been thought desirable to give publicity and place upon record some account of a manufactory which, as far as the writer is aware, is almost unknown, and also by it to be the means by which some stray and scattered pieces may be

identified as to their origin, and thus, for the first time, be classed under the head of ' Fulham Pottery.' "

Our readers will agree with the concluding sentences of Mr. Bayliss. The ceramic world is indebted to him, very deeply, for his enterprise in buying the Dwight heirlooms, and we are happy in making a permanent record of our common gratitude in recognition of his bold and successful undertaking.



DOULTON. DOORSTOP.



STAFFORDSHIRE SALT-GLAZE. Brit. Mus.

Mug. Inscribed: "Wenman and Dashwood, Old Interest for Ever—No Double Return."
Teapot. Moulded relief and touches of blue, *circa* 1740. Harland Collⁿ.
Mug. Scratched blue. Inscribed: "I. P. 1755." Willett Collⁿ., Brit. Mus.

STAFFORDSHIRE SALT-GLAZE. S. Ken. Mus.

Soup Plate. 8⅝ in. Fruit Dish. 11¼ in. × 9½ in. Soup Plate. 9 in. diam.

CHAPTER IX

MR. REYNOLDS ON DWIGHT AND HIS SALE PRICES

THE best authority on Fulham and the Dwight family is Feret's "Fulham, Old and New." He justifies his statement that "this work was the outcome of many years of patient research." I fully appreciate his labours, from which I have derived great assistance, which I heartily acknowledge.

We have seen that Mr. Bayliss sold the Dwight-ware heirlooms to Mr. Reynolds, who exhibited his newly acquired collection at a Special Exhibition of Works of Art held at the South Kensington Museum in June 1862. He wrote an introductory notice on Old Fulham Ware, which I transcribe from the important catalogue—a revised edition dated January 1863. In several matters C. W. Reynolds was ill-informed, nevertheless his notes deserve to be recorded because they form one of the earliest of the nineteenth-century histories of Dwight: "This manufactory was established about the year 1684 by John Dwight, M.A., Christ Church College, Oxford, the son of an Oxfordshire gentleman. It appears that Mr.

Dwight had previously established at Oxford a manufactory of a similar character, with considerable success. At an early period of the manufactory at Fulham, he seems to have made earthenware, known by the name of 'White Gorges, marbled vessels, statues, and figures and vessels, never before made in England,' also red and dark coloured 'porcelain,' etc.

"For these a patent was obtained. The specimens in this collection are supposed to have been made about this period, and were procured from the last representative of the family, in the possession of successive members of which they had remained since their manufacture. A partial success at the commencement induced Mr. Dwight to take out the patent above mentioned, but not succeeding to the full extent of his expectations, he became discouraged, and is said to have buried all his receipts, implements, and moulds relating to the manufactory of porcelain, and to have turned his attention henceforth to earthenwares alone.

"In 1761 the works at Fulham were carried on by Mr. White, who married a niece of Dr. Dwight (Vicar of Fulham), and in that year the Society of Arts awarded a premium 'for the making of crucibles of British materials.'

"In 1813 the manufactory was in the hands of Mr. White, son of the above, and the articles then made were chiefly stone jars, pots, jugs, etc.



STAFFORDSHIRE SALT-GLAZE.

Tureen and Dish. Dish 14 in. long; tureen 9¼ in. high

From the collection of H. L. Doulton, Esq.

The works are still carried on on the old premises at Fulham." We may note certain errors.

The exhibits were divided into two classes: Imitation Cologne Ware of Fulham, and Coloured Stoneware. It will only be necessary to call your attention to the sale of the Reynolds Collection at Christie's in May 1871, which I give *in extenso*. By comparison with the list of articles bought by Mr. Bayliss, it will be seen that the finest figure of all, the "Prince Rupert," was acquired by Mr. Reynolds as "James II," for it neither appears in that list nor in the catalogue of the exhibition in June 1862.

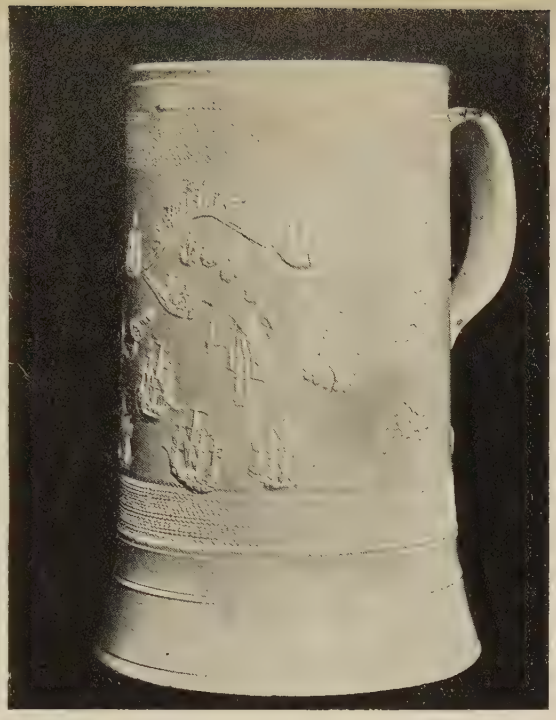
FROM THE CATALOGUE OF THE C. W. REYNOLDS SALE AT CHRISTIE'S, MAY 29, 1871

FULHAM WARE

The following specimens were exhibited at South Kensington Museum, June 1862:

Lot.		£	*s.*	*d.*	*Purchaser.*
267.	A two-leafed butter-boat . .	1	16	0	Thatcher
268–9.	Two leaf-shaped dishes, and a statuette of Minerva . .	5	0	0	„
270.	A mug with ornament in relief —the Midnight Conversation, after Hogarth . . .	9	5	0	Bohn
271.	A life-sized bust of James II (now known as Prince Rupert) with gold collar of the Order of the Garter	39	18	0	Wilson
272.	A bust of Charles II, in large wig and lace necktie . . .	27	0	0	Marshall
273.	A bust of James II in similar dress	30	0	0	Whitehead
274.	A bust of Henrietta Maria .	10	0	0	„

Lot.		£	s.	d.	Purchaser.
275.	A figure of a girl holding a branch of flowers, two lambs at her feet	10	0	0	Franks
276.	A figure of Flora holding a vase of flowers	14	0	0	Durlacher
277.	A bust of a girl	10	10	0	Thatcher
278.	A full-length figure of Lydia Dwight in a shroud with a skull and flowers at her feet . .	30	0	0	Whitehead
279.	A figure of a sportsman, *temp.* Charles II	15	0	0	Franks
280.	A figure of Meleager . .	8	0	0	Wilson
281.	A bust of Lydia Dwight lying on a couch, her head resting on a pillow, a broad lace band over her forehead, in her hands a bouquet of flowers; with an inscription, "Lydia Dwight, dyed March 3, 1672" . . .	150	0	0	Whitehead
282.	A slate-coloured bottle with a church, a "Merry Andrew," etc., in relief . . .	12	0	0	,,
283.	A brown bottle with bust of William and Mary, birds and "Merry Andrews" . .	13	10	0	King
284.	A mottled brown bottle with white spots	1	12	0	Wilson
285–6.	A small oval bottle of marbled slate ware and a brown statuette of Jupiter . . .	10	0	0	Bohn
287.	A brown statuette of Neptune .	10	5	0	Sully
288.	,, ,, ,, Mars .	12	10	0	Thatcher
289.	,, ,, ,, Meleager .	9	10	0	Williams
290.	A group of Saturn devouring his child	10	0	0	Willett
291.	A large dish with arms of Charles II, &c., in white on a blue ground	13	13	0	Martin
292.	A large mug with G.R. and flowers in blue	1	12	0	Whitehead
293.	Two large mugs one with A.R., one with portrait of William III	2	12	6	Grindley



STAFFORDSHIRE SALT-GLAZE. MUG.

Moulded ornaments in relief. In front a fortified seaport, six men-of-war, two cannon and two figures of Admiral Vernon.

With inscription :

The British	by	He	with	Novr.
glory	Adl.	took	six	ye 22
revived	Vernon	Porto	ships	1739
		Bello	only	

7 in. high ; $3\frac{3}{4}$ in diam. S. Ken. Mus.



STAFFORDSHIRE WHITE GLAZE. FLOWER-POT.

MID. 18TH CENT.

$7\frac{1}{4}$ in. high.

Enoch Wood Colln., S. Ken. Mus.

Lot.		£	s.	d.	Purchaser.
294.	Three large mugs with ornamentation in deep blue and brown .	1	11	0	Grindley
294.	A square-shaped teapot with snake handle and spout .	2	2	0	Thatcher

Referring just now to the bust of "Prince Rupert," it will not be inappropriate here to trace his connection with Fulham, especially as we have made it our "Frontispiece," because it remains a wonder to the modern potter, because it was Dwight's masterpiece, and because it resembled very closely an engraving of the Prince published in 1643. He was born in 1619 and died in 1682. He was the leader of the Cavaliers in the Civil War, being present when his uncle, Charles I, raised the royal standard at Nottingham. When the Restoration, in 1660, placed Charles II upon the throne, Prince Rupert, who had been fighting in the Dutch wars, returned to England, and shared with his cousin all the pleasures his position could command, and they brought him to the village of Fulham.

In 1663, Margaret Hughes, Hughs, Hues, Hewes or Hews—as you find in many of the old names, Dwight, for instance, variously spelt—was one of the very few women actors and a member of the King's Company, playing amongst other parts that of "Desdemona." She became the mistress of the Prince, who took a fine house for her at Fulham, where her daughter, Ruperta, was born. Now the Prince took great interest in scientific investiga-

tions, regarding which " The Memoirs of the Count of Grammont " declare, " From this time, farewell alembics, crucibles, furnaces and all the black trinkets of chemistry." Love conquers all things.

Dwight lived at Fulham in 1671 probably, which was sparsely inhabited. He was a gentleman, though a potter—an unusual event in those days. I venture to suggest that the two became friendly, and that the Prince took more than a passive personal concern in the potter's discoveries. This would be, I think, a reasonable explanation of that beautiful bust. Possibly, too, the prettiest of the figures in white stoneware was Margaret Hughes, or, as she is locally inscribed, Hews. Of course, this is all indirect evidence, but as time, place and the tastes of the two men coincide, it appears both possible and probable.



DOULTON. FIGURINE.
By S. Nicholson Babb. 11 in. high.

CHAPTER X

STAFFORDSHIRE SALT-GLAZE WARE

BEARING in mind the date of Dwight's proceedings in the Court of Chancery against Hamersley, Middleton and Joshua Astbury, which was December 4, 1697, more than three years after judgment was given against the Elers, Chandler, James Morley, the Wedgwoods and Garner, it is evident that salt-glaze ware had been made during the whole or part of that period in the Potteries by the Astbury family. On a gravestone in Stoke-upon-Trent churchyard is the epitaph—"Here lieth the body of John Astbury, the Elder, of Shelton, Potter, who departed this life, March 3rd, 1743." He it was, with Twyford, who won the secrets of Elers, so the story goes. But I hardly believe that J. P. Elers would break the law by disobeying the injunction against him, and certainly David Elers would not venture to sell his productions in their shop in the Poultry. The other defendants in that trial would also be afraid of Dwight. Other potters took their chances and were caught.

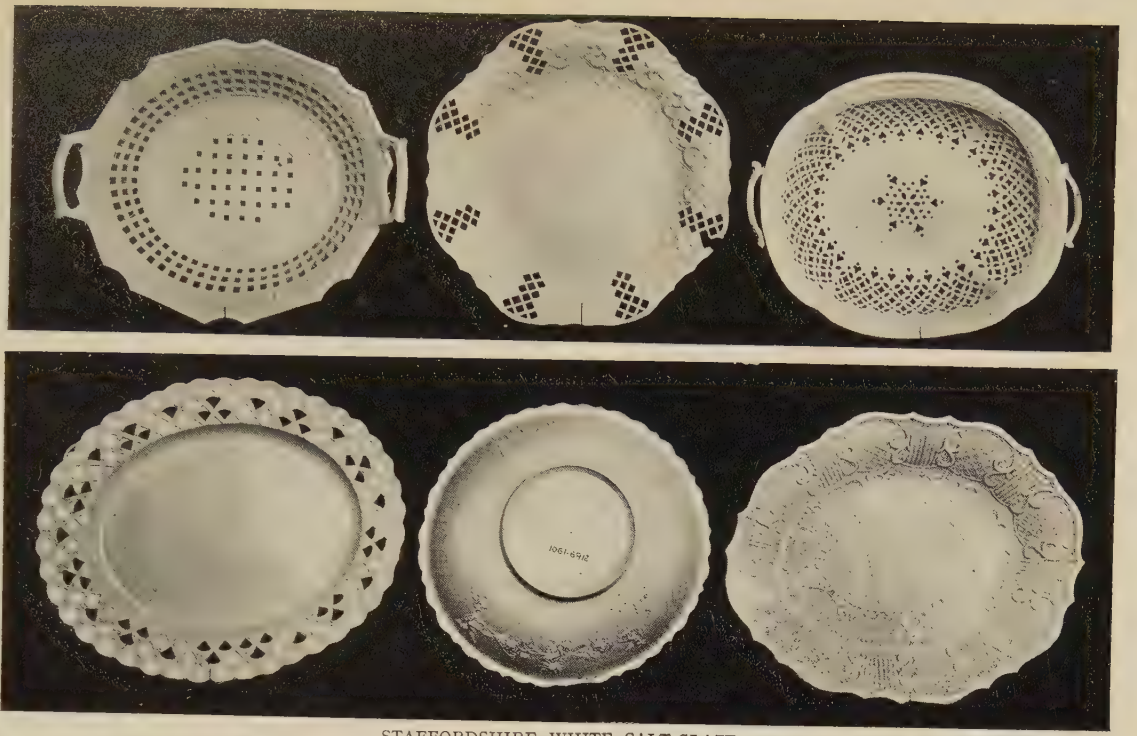
The fact was that salt-glazing was no longer a

secret process, the Staffordshire potters knew all about it and only waited till the patent expired in 1699. The Elers said that for three years before the action they had made "redd" teapots. Suppose they started again at Bradwell Wood as soon as they could in 1699. From the epitaph of John Astbury we gather that his age at death was fifty-five, so that he was born in 1688. If he joined Elers as soon as he could he would have been eleven years old! As noted elsewhere, Elers left the Potteries in 1710.



STAFFORDSHIRE SALT-GLAZE.
6 in. high.

Joshua Astbury, one of the defendants in the second trial, knew the secrets. Probably, though of this we are not certain, he was John's father, for on the same tombstone, the death of another Joshua, the son of John, is recorded. We prefer to think that John acquired his good success by his skill in manufacturing the new ware, salt-glazed. The clay, found quite close at hand, was suitable and plentiful; no doubt specimens of the red teapots were available, so that rejecting the common clay, which, mixed with fine sand from Mow Cop, formed the ordinary crouch ware, he went forward with the style of red ware commonly classed as Elers. Jewett puts this on record:



STAFFORDSHIRE WHITE SALT-GLAZE.

Dessert Dish. 10 × 8 in.

Dish. $9\frac{1}{2}$ in. diam.
S. Ken. Mus.

Fruit Dish. $10\frac{1}{8}$ × $7\frac{7}{8}$ in.

STAFFORDSHIRE WHITE GLAZE. EIGHTEENTH CENTURY.

12 in. long.

$9\frac{7}{8}$ in. diam.
Enoch Wood Colln., S. Ken. Mus.

12 in. long.

"The use of flint was discovered about 1720, when he was about thirty-two years old, and the brothers Elers had previously left the district, about 1710." It must, however, be obvious that Dwight knew all the virtues of flint, reduced to fine powder, as an ingredient in his porcellaneous wares, indeed his "calcin'd sand" takes us a step



STAFFORDSHIRE SALT-GLAZE, 1750. INCISED BLUE LINE ORNAMENT.
Stoke-on-Trent Museum.

further. He gives it as one of the substances to be used in *An Essay towards a China Glasse.*

The late M. Solon, who for many years collected specimens of the art of the Old English potter, had a drinking-mug of light brown ware with incised bands of concentric lines which he thus describes: "An effort of some Staffordshire potter to imitate, with the clay and glaze used in the district, the stoneware imported from Germany. It may be this kind of ware that Dwight

considered to be an infringement of his patent." The old combed ware now so difficult to find was the popular ware of the lower classes in Staffordshire, and the superior ware was that with slip decoration. About 1700 much of this pottery was produced, being made of coarse drab clay, washed over in the inside and on the top with a mixture of red clay and manganese : upon these grounds the same slips were used to trace the decoration, dark upon light, and light upon dark. The Toft and kindred productions were of this nature, having the outlines traced with brown slip punctuated with white dots, and the design completed by being filled in with yellow slip, probably pipe-clay. Many pieces dated before the end of the seventeenth century tend to prove Dr. Plot's accuracy in describing the Staffordshire wares as they were made and decorated at the time when he wrote his Natural History. Hence we may conclude that before the advent of the brothers Elers into the Potteries, combed ware and slip ware were the chief productions of the local potters and that crouch ware occupied the attention of some of them in the latter half of that century. The crouch ware, like the others



STAFFORDSHIRE WHITE SALT-GLAZE.

"This is Thomas Coxe's Cup : Come my Friend and Drink it Up.
Good News is come'n the Bells do Ring
& here's a Health to Prussia's King.
"February 16th, 1758."
5⅝ in. high.
Schreiber Coll. S.K.M.



NOTTINGHAM.

Inscribed : " John Buttler and Kathrine his wife, June 11th, 1746."

Brit. Mus.



NOTTINGHAM.

Inscribed : " Made at Nottingham ye 17th day of August, A.D. 1771."

S. Ken. Mus.

in being made of clays found near the works, was glazed with salt.

Who introduced the process of salt-glazing into England? During the sixteenth century the *grès* or stoneware, commonly called Cologne ware, was manufactured in large quantities at Raeren, Grenzhausen and Höhr in Westerwald, Frechen near Cologne and at Siegburg, also near Cologne



STAFFORDSHIRE SALT-GLAZE. THE SQUIRE AND HIS WIFE.
5 in. high.

but on the opposite—the east side of the Rhine. All of these wares except the earlier Siegburg were salt-glazed, so that the process was perfectly familiar to the potters of Western Germany and Flanders, and it required no special intelligence to learn all about it. Any vagrant or itinerant workman could reveal what he knew, so that when such a man came to a pottery where the proprietor was prepared to set up suitable kilns to fire an improved and more refractory clay, the

production of salt-glazed stoneware presented no insuperable difficulties. Whether such was the case at Fulham or whether Dwight had, by reading, or by visiting the German and Flemish works, acquired the process, is uncertain; but the resemblance between his drab and brown "gorges,"—which may be either jugs or pitchers—and those made in the towns mentioned, is sufficiently striking, though most of the grey ware, decorated in blue and purple, with a portrait of Queen Anne or William III, and with monograms such as "A. R. Anne Regina" or "W. R.," is not English at all. The superior style of treatment suggests a perfected manufacture, and these jugs bear all the characteristics of Grenzhausen ware, probably being made there and exported to England by way of the Rhine, which brought London into easy communication with the Netherlands and with Germany, though the latter, at this time, was a somewhat vague term.



GROTESQUE.
By F. C. Pope.

CHAPTER XI

STAFFORDSHIRE SALT-GLAZE WHITE WARE

SALT-GLAZE white ware differs somewhat from salt-glaze stoneware, but both resemble crouch ware in their glaze. This is formed by the action of salt thrown into the kiln, when the temperature is judged to be the highest, just before active firing ends. We will not enlarge upon the process, but, when once the glaze has been carefully examined, we consider it quite unmistakable because of the well-marked, but very tiny pinholes or depressions which cover the surface. In fact, the glaze is so thin and so entirely a part of the clay that it reveals its colour and all the clear marks made by modelling or moulding. The fineness of the grain and its semi-transparency permit great delicacy and sharpness of outline upon a hard compact body so tenacious that it can be worked very thin, either on the wheel or in the mould. In the manufacture of the moulds, opinions are agreed that the earliest were made of metal, the next carved in alabaster, and the last, which is still in use, from plaster of Paris, cast into the shapes required, often in three or

more pieces, with others for handles, lids and spouts.

The metal moulds would only suffice for comparatively small pieces such as pickle-leaves and sweetmeat-trays formed of six heart-shaped divisions. The larger pieces, such as teapots, were made from "blocks." M. Solon had two of these; one was a block for making the moulds of a hexagonal tea-caddy, rice-grain pattern; the other, for making the moulds of the body of a teapot, octagonal pattern, upright divisions, with the arms of France, fables and other subjects as decoration. Mr. Greg, whose collection of pottery reposes in the Manchester Museum, a precious gift from the collector, gives the following description of the block and its uses: "The first step in the method was to carve a mould in intaglio in alabaster or gypsum, a substance easily procurable in the pottery districts of Staffordshire and Derbyshire. . . . Having obtained such a mould, let us say, for a teapot in four pieces, smooth on the outside and carved in intaglio on the inside, the next step was to obtain a "block." This was done by first tying up or fastening the loose pieces of the alabaster mould and filling it up with clay so that all the interstices



STAFFORDSHIRE SALT-GLAZE. INCISED BLUE LINE ORNAMENT.



BRAMPTON, EARLY 19TH CENT.
S. Ken. Mus.



MORTLAKE, EARLY 19TH CENT.
S. Ken. Mus.

were thoroughly and completely filled. The contents, when the sides of the mould were withdrawn, would be in the form of a solid block, bearing the outward shape of the teapot, with all the patterns standing up in sharp and high relief. This block was then fired, and became the original block from which any number of "pitcher" or working moulds could be made out of soft clay or plaster of Paris. In the first case, those made of soft clay were, before being used, fired or baked, just sufficiently to turn them into pottery. They would, in that state, be highly absorbent of moisture, a very important factor, as we shall next notice.



STAFFORDSHIRE SALT-GLAZE.
CAMEL TEAPOT.
5 in. high.

"Into these pitchers or working moulds, clay in a liquid or slip state was poured. The water in the slip was absorbed by the porous walls of the pitcher mould, leaving a thin film of clay adhering to the sides. As soon as the film was considered of sufficient thickness, the superfluous slip was poured away, and the mould, with its clay lining, was set aside to dry. When dry the clay has a tendency to shrink and come away from the sides, so that as soon as the mould was taken to pieces the clay walls came away of themselves. These sections were joined up with wet

slip, where necessary, and generally trimmed up, spouts and handles were added, and the ware was ready for firing."

Such a process, involving the carving of gypsum or alabaster, would be too difficult for any but a skilled artisan. M. Solon had an oval fruit-basket with raised and perforated decoration, thirteen inches long, in white salt-glaze, made from a block by Aaron Wood, but only a few of such signed blocks are known. This Aaron Wood was apprenticed to Dr. Thomas Wedgwood of Burslem, potter, in 1731. When his apprenticeship was ended he continued to work for the same master, at five shillings a week. Afterwards he was employed in making moulds for this very popular salt-glaze white ware, by Whieldon and others. Later, in 1743, he entered the service of John Mitchell, of Burslem, for a term of seven years, at seven shillings a week. Finally, about 1750, he commenced his own business as a manufacturer of crouch ware and white stoneware—salt-glazed—and when he passed away in 1780, his youngest son Enoch, "the Father of Pottery," a skilled potter and modeller, succeeded him. By that time the salt-glaze white ware was on the decline, and two



STAFFORDSHIRE SALT-GLAZE.

"Martha Mafon. July 23rd, 1761." 5½ in. high.

causes contributed to its fall, which we shall presently notice.

Probably the advent of Devon and Dorset clays into Staffordshire was responsible, in 1720, for white ware instead of the crouch ware made of the local clay. The blue clay of Dorset combined the greatest number of good qualities. It burned exceedingly white, formed a very solid ware and



STAFFORDSHIRE SALT-GLAZE.
4¼ in. high.



WHITE SALT-GLAZE.
4¼ in. high.

was capable of combination with a greater quantity of flint than any other clay from the two counties or from the surrounding neighbourhood. The greater the proportion of silica used, the whiter was the ware; obviously, there was a danger that it would crack under the influence of the firing if the flint were in excess. From 1720 to 1780, we think, is included the whole of the period during which the finest salt-glazed white ware was produced. We have the work of John

Astbury, the elder, who, in 1720, when the use of flint was discovered and when the clays were imported, was thirty-two years old. There were no secrets about this ware. The clay and the processes were at the disposal of all potters who could use them.

We cannot believe the traditional story that the Elers made much white salt-glazed ware, when we consider that at their shop in the Poultry they sold red teapots at ten to twenty-five shillings each, that John Dwight proceeded against them specially for making red teapots, and that, when the Bradwell Wood excavations were concluded, two facts were determined: except a single salt-glaze pipe of the series joining Bradwell and Dimsdale, red fragments of unglazed ware being the only *trouvailles* proved one; the unsuitable character of the kilns for salt-glazed stoneware, the other. They did manufacture the red ware known as Elers' ware, they did not often glaze with salt, though no doubt they were perfectly familiar with the process, which David learned at Cologne, as he stated in his answer to Dwight's complaint.



STAFFORDSHIRE SALT-GLAZE HOUSE TEAPOT.
5 in. high.

The variety of articles produced in this white







LAMBETH, EARLY NINETEENTH CENTURY.
Probably Chas. Bloodsworth. Colln. J. H. Mott, Esq.

MORTLAKE. DENBY.
Spirit flask. 5¾ in. high.
Colln. J. H. Mott, Esq.

PROBABLY NOTTINGHAM.
4 in. high.

ware is remarkable. Teapots—square, hexagonal, octagonal, four-lobed with pecten shell decoration ; shapes of purses, houses, camels ; Bacchus on a barrel, astride, and many more. Coffee-pots, sauce-boats, soup-tureens, tea-caddies, pickle-leaves, sweetmeat-trays, cornucopias, and other attractive objects. Then came the scratched blue and the enamel colouring. The enamel decoration appears to have been the work of the Dutch painters established in Burslem about 1750. In addition to the Chinese style of painting, we find the Dutch, and, on a few examples, the Dresden. Amongst many coloured grounds, with floral and other decoration in reserves, are maroon, turquoise, blue and dark blue, green, iron-red and green and black. Perforated borders, rice pattern, gadrooned edges, and embossed designs are found with various other ornament. But—and here we desire to emphasise a point which may serve to put the collector on his guard—a great many specimens now enamelled in colour have been decorated in Holland and France in recent times. The ware was white, but the enamel painting, which is often very clever, has been fixed by firing in the



STAFFORDSHIRE SALT-GLAZE
6 in. high.

muffle or enamel oven. Truly the pitfalls gaping round the path of the tyro are a multitude!



STAFFORDSHIRE SALT-GLAZE.
5 in. high.

The two causes which led to the downfall of salt-glaze were: first, the use of plaster of Paris moulds which enabled the potters to make table-ware of considerable size: big dishes, plates and so on. To prevent these from cracking they had to be made thick and such clumsy objects were undesirable. The smaller pieces suffered by losing much of the delicacy of their ornament. Second, Wedgwood, in 1762, perfected the body and glaze of his famous Queen's ware, which he did not patent. So, as he said, "A patent would greatly have limited its public utility," the exportation of this ware took place to all parts of the civilised world. The opening of the canal, in 1777, was a wonderful incentive to production, and when the potters, later, utilised fully the china clay and china rock, the Staffordshire potteries took the leading position amongst the world's producers, except in salt-glazed stoneware, which must always be accounted as Doulton's.



DOULTON.
By M. V. Marshall.

CHAPTER XII

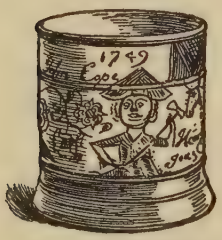
STAFFORDSHIRE SALT-GLAZE ENAMELLED WARE

NOTWITHSTANDING the result of the lawsuit of 1693, we find that Dwight, in 1697, alleges that other defendants, in a second trial, "made and sold great quantities of earthenwares in imitation and resemblance and counterfeiting of the said new manufactures." Hamersley, Middleton and Joshua Astbury are cited. Knowing the character of Dwight, it almost appears that these three potters alone made salt-glaze ware in the period from 1693 to 1697. If Dwight sued his solicitor for excessive costs, as he did in July 1696, we may be sure he would pursue any infringing potter.

Without labouring the point further, it may be assumed that when the patent expired, in 1699, the Staffordshire potters, who knew all about the salt-glaze, became particularly active and made remarkable progress. Not Elers, but his successors, notably Dr. Thomas Wedgwood, Robert Astbury and Joshua Twyford, conferred real distinction upon salt-glaze stoneware. The early ware of

Wedgwood was drab, but the use of the local clay with sand was of comparatively short duration, for, about 1720, the white ware took the place of that unpleasing drab or buff colour.

Astbury deserves the credit for this change. He brought white china clay (kaolin) from Devonshire, and, at first, used it as a wash in order to hide the drab colour of the crouch ware ; later, he added white china clay and flint—burnt white and ground to powder—to the body to form a new and better material, not only for salt-glazed stoneware, but eventually for the early cream-coloured earthenware. Astbury's discovery of the value of calcined flint altered the composition of earthenware, just as the addition of the white friable bone ash settled the composition of the English bone body in porcelain about 1800.



WHITE SALT-GLAZE.
6 in. high.

Although salt-glaze ware scarcely ever carries a mark, there is one means of identifying Astbury's work and that of his son, Thomas, who succeeded his father, Robert (or John) at Shelton, in 1743, though he had his own pottery at Lane Delph from 1725. The ornaments applied to their red, black and salt-glaze wares are white, as a rule. Collectors of old pottery are well advised to bear this distinguishing feature in mind.



DOULTON.

Model of old Bunyan Meeting House at Lambeth.

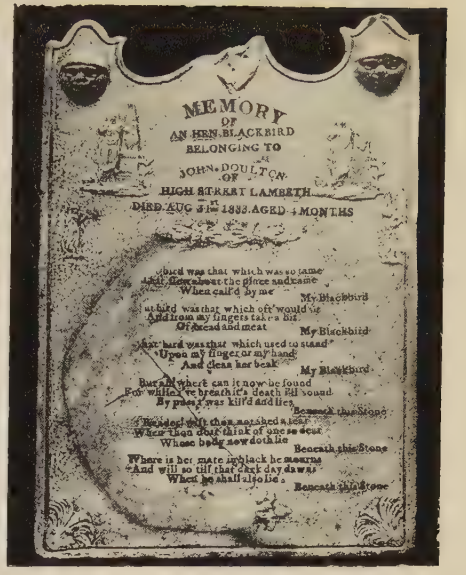
Colln. Miss Edith Buckland.



DOULTON.

Pagoda.

Colln. H. D. Buckland, Esq.



DOULTON.

Colln. Miss Edith Buckland.

The decoration of salt-glaze ware by enamel paints has been mentioned before, but it merits fuller consideration. Mr. Josiah C. Wedgwood's book has a definite and simple description of the process as follows : " Ware, besides being thrown, moulded or cast and coated with the transparent glaze of salt or lead, requires decoration. This decoration could be given by coloured clay slips after the manner of the old Toft dishes, or after the manner of Ralph Shaw's 'graffiato' ware, or as what is called scratched 'blue.' But decoration could also be given by means of enamelling paints. Paints, that is, which are mixed with glass, and, on being heated, fuse into the glaze and become fast. This enamelling was in the early days a special trade and no part of the potter's business. The shopkeeper might, if he liked, employ somebody called an enameller to enamel his particular cups and saucers. The enameller used a small 'muffle' stove in which the ware could be heated sufficiently to fuse the glaze and paint together while at the same time it was kept away from direct contact with flames or smoke."



STAFFORDSHIRE SALT-GLAZE.
10 in. high.

Of course the enameller's palette shows no

colours like those which appear after the firing. The heat develops the metallic oxides and the powdered glass acts as a vehicle to attach them to the ware. My opinion entirely coincides with Mr. Wedgwood's when he says : " From an artistic point of view they had much better have left their salt-glaze plain white, or drab, or uniformly tinted by a slip dip," though the construction of the sentence requires attention.



SALT-GLAZE MUG.

7 in. high. From Solon's " Art of the Old English Potter."

We read the names of several enamellers, but know nothing of their particular work. Ralph Daniel was the first to establish an enamelling department in his own pottery and he was soon followed by others, until, about 1750, when all the potteries making salt-glaze stoneware also enamelled it, the painting grew worse and worse. A slip dip gave a very successful result in the hands of W. Littler, of Brownhills and Longton Hall, who used a fine silk clay-sieve to secure perfect slip which he coloured with cobalt blue. Into this blue slip the objects he made were dipped and afterwards salt-glazed. Sometimes he added designs in white tin-enamel, as he did also on his Longton Hall porcelain. Transfer-printing was

practised as another form of decoration upon this stoneware.

Mr. T. T. Greg, whose collection of Old English Pottery at Manchester has been noticed, in his booklet which deals with salt-glaze stoneware amongst other wares, writes as follows regarding enamelling in colours :



STAFFORDSHIRE SALT-GLAZE.
5¼ in. high.

"Before leaving this subject, I should like to call the attention of collectors to the unscrupulous forgeries which during the last ten years have made the collection of this and other English pottery a perilous and unsatisfactory pursuit.



WHITE SALT-GLAZE.
7¼ in. high.

"Of late years it has been the habit of certain dealers to buy up common and uninteresting specimens of white salt-glaze, and to send it over to Holland or France to be enamelled in colours. It is then refired at a sufficiently low temperature to fix the enamel colours without destroying or altering the actual body of the ware. I have seen many specimens, both in the sale-room and in the dealers' shops, which have been manifestly treated in this

disgraceful and fraudulent fashion, and although the maxim 'Caveat emptor' is supposed to apply, it cannot be too widely known that no piece of enamelled salt-glaze should ever be treated as innocent until it has clearly proved itself by pedigree or expert opinion to be not guilty.

"I can give a concrete example for the especial warning of other collectors.

"About two years ago I sold a pair of salt-glaze flower vases to a dealer who is above and beyond suspicion. He sold them to another dealer soon after, and in about three months from their leaving my hands I saw this identical pair (one of which bore a mark by which I could infallibly recognise them) richly enamelled with modern enamel colours, put up for sale at Sothebys, and bought, as I afterwards learned, by a friend of my own, for more than four times what I had sold them for and at least three times as much as they were worth."



GROTESQUE.
By M. V. Marshall. 2 in. high.



FULHAM.
18TH CENTURY.
The left-hand mug is inscribed : " Drink to the pious memory of good Queen Anne."
Guildhall Mus.



LAMBETH. EARLY
19TH CENTURY.
Colln. H. L. Doulton, Esq.

FULHAM, 1843.
6⅞ in. high.

MORTLAKE, 1830.
6⅜ in. high.
Brighton Mus.

1856.
6⅞ in. high.



CHAPTER XIII

"STAFFORDSHIRE" AND DR. PLOT

THE "Staffordshire" of Dr. Plot supplies full information as to the wares which were produced in the Potteries, shortly before 1686, when it was published. From it we extract enough to prove that, then, salt-glazing was a process probably unpractised because unknown. "I say the most preferable *Clay* of any is that of *Amblecot*, of a dark blewish *Colour*, whereof they make the best pots for *Glass-houses* of any in *England* . . . and so necessary to be had that it is sent as far as *London*, sometimes by *Waggon*, and sometimes by *hand* to *Beaudley*, and so down the *Severn* to *Bristol*, and thence to *London*. . . . But the greatest *Pottery* they have in this *County* is carryed on at *Burslem* near *Newcastle* under *Lyme*, where for making the severall sorts of *Pots*, they have as many different sorts of *Clay* which they dig round about the *Towns*, all within half a mile distance, the best being found nearest the *Coale* and are distinguish'd by their *Colour* and *Uses* as followeth.

"1. *Bottle Clay*, of a bright whitish streaked yellow *Colour*.

"2. Hard-fire clay, of a duller whitish *Colour* and fully intersperst with a dark yellow which they use for their *Black Wares*, being next with the

"3. *Red blending Clay*, which is of a dirty red *Colour*.

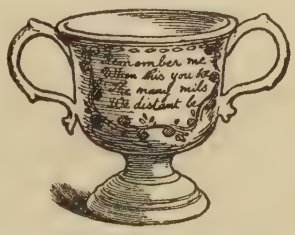
"4. *White-clay*, so called, it seems, though of a blewish *Colour* and used for makeing yellow colour'd *Ware*, because yellow is the *lightest Colour* they make any ware of. . . . All . . . well work on the wheel."



STAFFORDSHIRE SALT-GLAZE. PEW GROUP.

The decoration and glazing are set out by the learned doctor *in extenso*. We will deal with them generally. We may note that Dwight himself, in his recipes, gives one as follows: "*To make a bright red Cley w*th *Staffordshire red Cley*.—Take sifted Staffordshire Cley thirty pounds. ffine dark twenty pounds. Mingle and tread." These statements show clearly that at Fulham some of the clay which was used was brought from the Potteries, and at this particular period no white clay was used in Staffordshire.

The clay being wrought by the potter into hollow or flat ware was allowed to dry before receiving the ears and handles which completed the forms. When all was dry the orange slip was applied as a ground and the white and red slips were painted on this after it had dried: "which two *Colours* they break with a wire *Brush* . . . and then cloud them with a *Pencil* when they are pretty dry." Next is the method of glazing, which contains no suggestion of anything like salt. Powdered "*lead Ore* they call *Smithum*," finely sifted and strewed upon the vessels gave the gloss or glaze, the ordinary lead-glaze which in finest quality was secured by calcining the lead into powder. All the colours were "chiefly given by the variety of slips, except the *Motley-Colour* which is procured by blending the *Lead* with *Manganese*, by the workmen called *Magnus*." All that we can say of this pottery is comprised in the name *Slip Ware*, which had nothing in common with the wares of Fulham made by John Dwight.



WHITE SALT-GLAZE.
Incised blue line. 5 in. high.

John Shaw, whose book, "Stoke-upon-Trent," published in 1843, reviews the history of Staffordshire pottery, says: "Soon after Dr. Plot wrote, about the year 1690, the practice of glazing with

salt was introduced, lead ore or *Smithum* having been the fusible previously used for glaze." Ward says truly: "It has been thought by some that the salt-glaze was in use before this period; but Plot would certainly have mentioned it had he known of it, and there can be no doubt that his remarks were made from personal observation. The more correct opinion, we think, is that the process of glazing by salt first was practised by two ingenious foreigners who set up a small Pot-work at Bradwell within two miles of Burslem, from whence the people flocked in astonishment to see the immense rolls of smoke which rose from the Dutchmen's oven. The same individuals also introduced an improved kind of unglazed red ware, of a delicate sort, resembling that called Samian, for which some of the clays of this vicinity were suitable; but they did not long continue their operations in Staffordshire, being eyed with the utmost jealousy and inquisitiveness by the native potters, and they removed the seat of their manufacture to the neighbourhood of London." The two ingenious foreigners were John Philip Elers and his brother David, about whom various stories regarding their distinguished birth and



STAFFORDSHIRE WHITE SALT-GLAZE.
13 in. long.



LAMBETH.

Tea Kettle.

Colln. H. L. Doulton, Esq.



FULHAM, 1810.

Gridiron in relief and round it "Beef and Liberty," the motto of the Beefsteak Club. On each side a cocked hat and a mitre.

8½ in. high. Brighton Mus.



TWO CREAM EWERS. PROBABLY NOTTINGHAM.

family connections have been written. We ignore them, and confine our attention to their work as potters in England; and we have shown that they simply stole Dwight's secrets and violated his patent.

However, some time about 1690, salt-glazed ware was made in Staffordshire, for Thomas Miles at Shelton, in 1685, set up a pottery which produced white stoneware as well as a brown stoneware resembling that used in the making of ale-pots and bellarmines. Wedgwood, at the Brownhills works, and Adams, in Holden Lane, were amongst the many early potters who practised salt-glazing which for a time superseded lead-glazing. The ovens employed for the purpose, fired only once a week, were of considerable diameter and height, so that they might contain a sufficient quantity of the ware to allow its sale at a cheap rate. A scaffold was erected round each kiln, so that the firemen could throw the salt into it through holes provided in the upper part, above the bags or interior vertical flues. Saggers made of refractory materials, having holes in their sides, allowed the vaporised salt to attack freely the surface of all the vessels in them



WHITE SALT-GLAZE SAUCE-BOAT
3 in. high.

when the fierce heat of the oven was at its highest point.

Twyford and John Astbury are associated with the legend in which they pretended to be idiots in order to worm from the Elers the secrets of their manufacture; but, disregarding that, we must recognise their merits as potters, especially with the improvements in salt-glaze ware. Thomas Astbury, son of John, was associated with them, and he introduced calcined flint as a constituent of the body of the ware in 1720. Ralph Shaw of Burslem was a potter; by him these improvements were eagerly adopted, but he was not satisfied, even when, in 1733, he took out a patent for employing "various sorts of mineral, earth, clay and other earthy matters, which, being mixt and incorporated together, make up a fine body, of which a curious ware may be made, whose outside will be of a true chocolate colour, striped with white, and the inside white, much resembling the brown China ware, and glazed with salt." I said he was not satisfied, because, notwithstanding his success, he was constantly protesting against any improvements made by his neighbours and threatening



STAFFORDSHIRE SALT-GLAZE.
2 in. high.

them with lawsuits until he became perfectly unbearable.

He did bring an action against John Mitchell, who had succeeded in producing similar ware to his own. This was in 1736, when Mitchell, supported as to the expenses by the neighbouring potters at Burslem, who were interested in the decision, tested the validity of the patent and



STAFFORDSHIRE SALT-GLAZE.
Incised lines filled in gold.
5½ in. high.



STAFFORDSHIRE WHITE SALT-GLAZE.
5½ in. high.

won the verdict, after witnesses had testified that Astbury had invented and used the very methods which Shaw claimed as his sole right. The judgment of the judge gave full power to every potter to make any kind of ware, concluding with these words: "Go home, potters, and make whatever kinds of pots you please." Naturally there were great rejoicings in Burslem, and John Mitchell resumed his manufacture of salt-glaze ware and white stoneware with a light heart,

whilst Shaw retired to France and took his family with him.

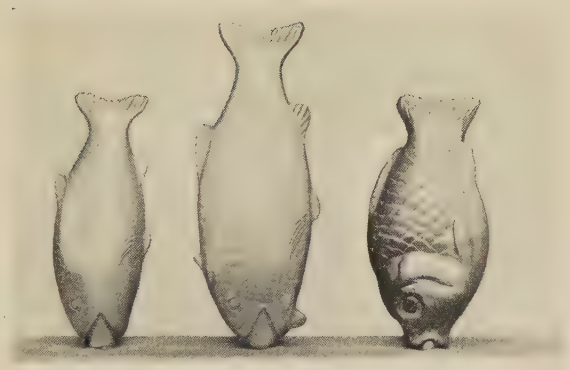
It was the manufacture of white stoneware which, after many failures, brought fortune to Thomas and John Wedgwood of the "Big House" who retired from business in 1763, after about twenty years of hard but successful work. This was the year in which Josiah Wedgwood, the master potter, had perfected his fine cream-coloured ware which was destined to supersede the stoneware. He named this new product "Queen's ware." As "Potter to Her Majesty" Queen Charlotte, his business grew with the patronage of royalty, yet the excellence of the ware formed its highest commendation, as it was the secret of its popularity. But the potter claimed no patent, and his prosperity brought a general demand for Queen's or cream ware which other potters helped to supply, so instead of one manufactory there were scores; he wrote that there were "one hundred manufactories making Queen's ware" which was exported to all quarters of the world. Thus it happened that salt-glaze stoneware was ousted in the Potteries, and, turning to the awards of the juries of prize medals to British potters, in 1862, just a century after the invention of Queen's ware, we find one firm only distinguished for stoneware, and that was Doulton and Watts.

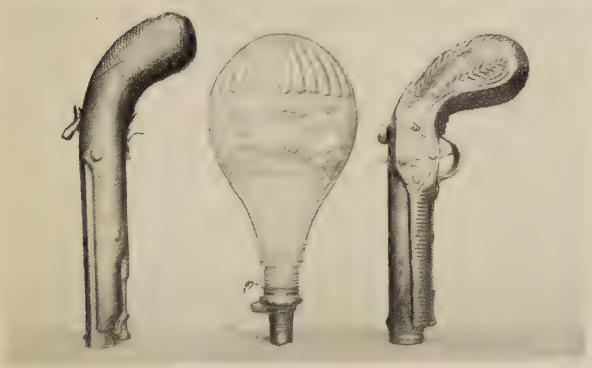
This salt-glaze ware, made from the common clay of the district mixed with fine sand from

FISH FLASKS,
LAMBETH.

9 in. high.
12 in. high.
9 in. high.

Colln.
Peter Doulton,
Esq.





DOULTON.
10 in. long.

FULHAM.
9½ in. high.

LAMBETH.
Colln.
Peter Doulton,
Esq.

PROBABLY
DERBY-
SHIRE.
3½ in. high.

FULHAM.
6½ in. high.

STEPHEN
GREEN
LAMBETH.
5¼ in. high.



Mow Cop, was known as crouch ware, which furnished all the jugs, cups, dishes, etc., for household use. Some twenty-two ovens in and around Burslem were occupied in its production, but this crouch ware, though salt-glazed, differed from the white stoneware—manufactured at a later period—in its constituent parts; it lacked the white clay. Once a week, on Saturday morning, from about eight o'clock till twelve, the kilns were in full blast, vast volumes of vapour and smoke belched from them, so that, whilst the firing-up continued, the region around was enveloped in a dense white cloud.

Crouch ware became the common everyday ware, but it was the precursor of the most remarkable ware that was made in Staffordshire from about 1720 to 1780, white stoneware, which was often very beautiful in form and sometimes very quaint. We have used the words "salt-glaze stoneware" frequently, but all stoneware is not glazed with salt; it may even be unglazed. Dwight's "redd" teapots and some of Wedgwood's wares are stonewares without a glaze, and, later, you will find "Bristol," as a stoneware with a special glaze. When the Staffordshire salt-glaze ware was fired, saggers were used as covers for protecting the ware in a measure from the direct action of the flames, and the enamel colours when used were fused upon the surface in a muffle oven at a much lower temperature.

Doulton ware is perfected in one firing; the paste or body and all the colours are exposed to the direct flames of the kiln, in which they receive their coating of salt-glaze.

A most useful book, "Staffordshire Pottery



STAFFORDSHIRE SALT-GLAZE.
The earliest dated piece. Stoke-on-Trent Mus.

and its History," by Josiah C. Wedgwood, M.P., "dedicated to my constituents who do the work," contains a chapter (Chapter IV) on the Salt-glaze Potters. I think that dedication is wonderfully good, and so are the illustrations, including "the earliest known piece of Staffordshire salt-glaze ware," dated 1701, in a stamp like those used by the old pewter makers, and a scratched blue salt-glaze cup, dated 1750, also an enamelled salt-

glaze jug, probably by Baddeley of Shelton, dated 1760. These pieces are in the Stoke-on-Trent Museums. Some of Mr. Wedgwood's information, especially regarding decorated salt-glaze ware, is worthy of careful attention, and though some facts are given relating to scratched blue and enamelled colouring, the subject is fully dealt with in relation to that information.



DOULTON DISH.
M. V. Marshall. 10 in. diameter.

CHAPTER XIV

MORTLAKE SALT-GLAZE STONEWARE

MORTLAKE, in 1885, was described as "a river-side village not far from Hammersmith." With regard to its potteries Jewitt could only say: "Delft-ware works appear to have been in existence here in the seventeenth century. At the close of the eighteenth they were taken by Mr. Wagstaffe, of the Vauxhall Pottery, and passed with them to his nephew, Mr. Wisker, about the year 1804, and were by him continued for the manufacture of Delft and stonewares until 1820 or 1821, when he removed the whole concern to Vauxhall. Two examples of Mortlake Delft-ware —a large punch-bowl, twenty-one inches in diameter, painted in blue, with birds, flowers, &c.; and a set of twelve tiles, also painted in blue, with landscape, ruins, figures, &c., are in the South Kensington Museum. They were removed from the old factory." This appeared in his "Ceramic Art," where he states without any apparent proof that, at Vauxhall, "there was also a manufactory of white stoneware carried on, in 1811, by a Mr. Joseph Kishere." In "Notes and Queries,"







NOTTINGHAM.

$4\frac{1}{2}$ in. high.

1 and 2. FULHAM. 3. LAMBETH.

Colln. J. H. Mott, Esq.

LAMBETH.

Colln. Peter Doulton, Esq.

June 27, 1868, there is an account of the Mortlake potteries which appears to be worthy of acceptance, therefore it is quoted fully in the next paragraph.

"There were two potteries at Mortlake. The older one was established by William Saunders,



MORTLAKE.
Colln. J. H. Mott, Esq. 5¼ in. high.

who made delfware about 1742. This date is taken from Lyson's 'Environs,' 1792, i. 387, and seems (because Wm. Saunders married in that parish on March 25, 1748) to be more correct than 'about 1749,' which is the period mentioned for the same event in Rees's 'Cyclopædia,' 1819. The business of making delft and earthenware was continued by his son; afterwards by Wagstaff

& Co., who were there in 1819; then by Prior, and finally by Gurney. This occupied the site of the present Maltings, built about 1817, being on the waterside, somewhat to the north-west of the church. In 1759, Benjamin Kishere was one of the leading hands in the factory belonging to Saunders, and his son, Joseph, was apprenticed there. This Joseph built on the road, but on the side opposite to the older pottery, a manufactory for white stoneware which was in existence (when the 'Supplement' to Lysons was written) about 1810, and in his hands in 1819. His son William succeeded to him, and the pottery was in work in 1831; a row of houses now occupies its site."



MORTLAKE.
London Mus. 6¾ in. high.

Lyson's "Supplement" gives a short note: "A manufactory of delft is now carried on by Wagstaff & Co. There is a small manufactory of white stoneware belonging to Mr. Joseph Kishere." Sir Richard Phillips, in 1817, wrote: "I viewed a manufactory of delft and stoneware, for which amongst potters Mortlake is famous. The principal articles manufactured are brown stone jugs and the groups on the jugs were exactly similar to those on the common pottery of the Romans,"



LAMBETH.



VAUXHALL. PATRICK.

LAMBETH. J. STIFF & SONS.
10 in. high.



MORTLAKE.
9¾ in. high. Colln. H. L. Doulton, Esq.



although he was assured the patterns were copied from those used at Delft.

Evidently these brown stone jugs were the "Toby" jugs which were made not only at Kishere's—established about 1792—but also at Saunders's. Before dealing at length with "Toby" jugs, it may be noted that Mary Ann E. Kishere, who died on March 19, 1892, aged fifty-eight at High Street, Mortlake, opposite the gates of the parish church, was the last of the Kishere family, the stoneware and delft manufacturers of Mortlake.

Nowadays, the Toby is a mug or beer-jug fashioned in the form of an old man wearing a three-cornered hat, but the Toby-jug song written about 1759 by the Rev. Francis Fawkes, who died in 1777, referred to the brown stone jugs. The first and last verses are as follows:

"Dear Tom, the brown jug, that now foams with mild ale
(In which I will drink to sweet Nan of the vale),
Was once Toby Fillpot, a thirsty old soul
As e'er drank a bottle, or fathom'd a bowl.

. . . . .

"His body, when long in the ground it had lain,
And time into clay had dissolved it again,
A potter found out, in the covert so snug,
And with part of fat Toby he form'd this brown jug."

The jug which lies before me is of a drab stone colour from the base to the shoulder, where a warm brown tint is continued to the rim. The applied ornament forms two lines of reliefs.

Under the lip in the upper line is St. George slaying the dragon, facing a tree, to the right of which is Toby holding a churchwarden pipe in his mouth with the left hand, whilst the right hand, with two keys hanging from the wrist, grasps a small jug. On the left of St. George is a farmer seated on a barrel marked XX, who also holds a jug in his right hand, and a long pipe lying along his arm in his left hand. He is seated near a tree and faces another in a separate ornament. The second line of reliefs shows a hunting scene ; the fox appears just below and to the right of the base of the handle decorated by a vine leaf and bunch of grapes, then come, in a straggling line, a hound, a couple of hounds, a huntsman, a hound, a couple, a hound followed by the whipper-in. What matters it if the hound is as big as the horse ! The effect is quaint and curious, recalling the lines in Somerville's " Chace " :

> " See my brave pack ! how to the head they press,
> Jostling in close array ; then more diffuse
> Obliquely wheel, while from their op'ning mouths
> The vollied thunder breaks."

Sometimes a stag-hunt forms the ornament. Uncle Toby and the farmer are separated by a hedge with a tree and a stile through which one dog is passing, while another dog leaps over it ; in the lower row the stag is chased by eleven other dogs in two lines (six of them in couples),



MORTLAKE. KISHERE.

A very fine specimen of stoneware.

8½ in high.

Colln. H. L. Doulton, Esq.

PROBABLY FULHAM.

9½ in. high.

PROBABLY FULHAM.

9 in. high.

Colln. J. H. Mott, Esq.





followed by a mounted horseman blowing a French horn. Here again the idea might have been derived from Somerville's description of the Royal stag chace at Windsor Forest. When the stag forsakes his wonted lair—

> " The full-mouthed pack
> With dreadful concert thunder in his rear."

Our illustrations show many hunting scenes like those described, but as William Somerville died in 1742, it is evident that the Tobies manufactured by John Dwight were not inspired by the poet, nor can the description of the drinking cup called *Hogarth's* cup lettered " Midnight Conversation " be justified, because Dwight died in 1703, when Somerville was eleven years old, and Hogarth only five. The early Fulham wares were not dated, except in one or two instances, and even in White's time dates were rare. At Jewitt's sale, a stoneware flip-can was sold, which was ornamented with raised borders and figures: a woman milling, a church in the distance, a hunting scene, Hope, Peace, etc.—and signed " W. J. White, fecit Dec. 8, 1800," whilst on the heart-shaped termination of the handle appeared " W. W. 1800," the latter being a mark noted elsewhere.

The last paragraph diverges somewhat from Mortlake and its ware, but it has an interest of its own, and you will see Kishere's work and dates

with sometimes a name in the large and varied collection contained in the book. When the name is scratched in the clay I think the piece was made *for* the person whose name it bears; especially this may be the case when that name cannot be traced amongst the scanty list of potters which has reached us. I have searched and searched for an old print showing the Mortlake potteries; and others, especially Mr. C. W. F. Goss, F.S.A., the librarian of the Bishopsgate Institute, have helped me, but our efforts have been in vain. It is to that gentleman that I owe the fuller account of those potteries, and I have pleasure in giving my hearty thanks to him.



DOULTON. MINIATURE TOBY.
3 in. high.

CHAPTER XV

MR. ANDERSON ON MORTLAKE

THE following information is taken from Mr. John Eustace Anderson's "Short Account of the Mortlake Potteries" (1894).

"The first pottery for Delft-ware was established by a Mr. William Sanders between 1742 and 1752 in premises on the north-side of the High Street, by the waterside, now known as St. Mary's Wharf, opposite the Church, and which has on its east side the site of the Old Maltings, now occupied by Samuels'-terrace and a boat-house at the rear, forming a portion of the Mortlake Charity Estate, having been left to the parish by Mrs. Joanna Hullenberch in 1662.

"I find Mr. Sanders' name in the Rate Books from 1754 to 1784, but he may have been rated earlier and later, as the Rate Books are not all in order.

"He was succeeded in the business by his son John, who lived in the house known as Ivy House, East Sheen, on the east side of the corner house and premises occupied at one time by a Mr. Paine. . . . Mr. John Sanders died here, and was buried

in our Old Churchyard on the west-side of the Church.

"There were two kilns at the pottery, one for white ware and the other for coarser work.

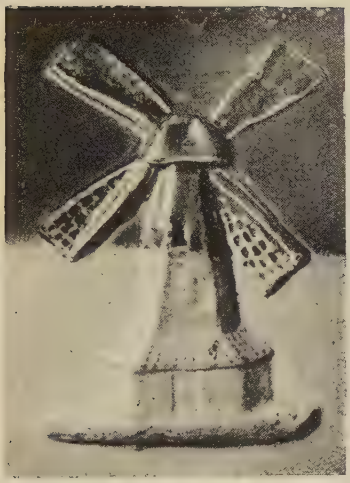
"In the first ten or fifteen years of this century Mr. Sanders sold the business to Messrs. Wagstaff & Co. of the Vauxhall Pottery.

"A few years afterwards Mr. Wagstaff was succeeded by his nephew, Mr. John Wisker (whose name appears in the early directories at Vauxhall). . . . About 1827 the whole business was transferred to the Vauxhall Pottery and the works closed. Thus became extinct our first Mortlake Pottery, after having been in existence more than seventy years.

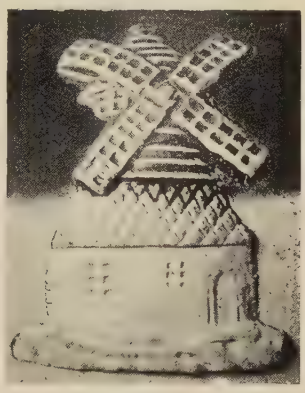
"It is stated that 'Toby Philpot' jugs were first invented in Mortlake, being manufactured both at Sanders' and Kishere's Potteries. They were brown, and of a very common ware.

"I have a small one made at Kishere's Pottery. The top rim is made to represent a three-cornered hat, the liquor being poured out at one of the corners which acts very well as a spout. On the front of the jug, which is round, is formed very coarsely a nose and chin projecting, with scratches to represent the eyes, mouth and whiskers. These jugs were novelties at the time, but ceased to be so after 1796. . . . [*Paragraphs on Sanders's Delft ware are omitted here.*]

"In addition to the pottery on the north side of













FULHAM.

Colln. J. H. Mott, Esq.

NOTTINGHAM (?).

Repaired in iron—probably by local blacksmith. Colln. J. H. Mott, Esq.

Above—TOBY JUG WINDMILLS.

the High-street, there was one on the south side, which was started some years after the other, but lasted about twenty years longer.

"The origin of this second pottery was as follows:

"In 1759, one of the leading hands at Sanders' Pottery was a Benjamin Kishere. I find his name in the Rate Book of 1774, and as overseer in 1802. . . . This Benjamin Kishere had two sons by his wife Susannah, one named Joseph, who was an apprentice at Sanders' Pottery, and the other Benjamin. . . .

"Joseph married a Miss Griffin, a poulterer's daughter of Westminster, and by her had a little money, which, together with a prize which both he and his brother Benjamin obtained in a State lottery, gave them a start in life.

"Joseph built a pottery on the south side of the High-street, where Mr. Pether and Mr. Edyman's shops stand at the present time, with Martha's place at the back, and commenced business on his own account, manufacturing, it is said, white stoneware; but this, I think, must be wrong, as I have only seen brown ware, and a person whose memory goes back 80 years cannot recollect anything but brown ware being manufactured at this pottery.

"He appears to have been a man fond of horses, and kept one. He also attended race meetings, not a very lucrative branch, I should say, of a potter's business. . . . I find his name down in

the Rate Book in 1810, and ascertained by a parish record that he collected the poor rate in 1813; and, in October 1833 was the Surveyor of Highways. . . . [*Here follows Sir Richard Phillips's visit to Mortlake given in the chapter before this*, . . . adding], 'Hunting scenes were depicted on the several vessels: a stag followed by ferocious quadrupeds and hungry bipeds formed their general ornament. He said he had picked up the same groups among Roman ruins, had often contemplated them in the cabinets of the curious, and here he was amused at viewing them in creations but a week old.'

"Joseph Kishere had two sons, William and John Griffin, both brought up to the pottery business, and two daughters. . . . Susan . . . helped sometimes to stamp out the hunting figures in clay and place them on the jugs.

"When Joseph Kishere died, his son William became possessed of the pottery, and carried it on with the assistance of a man named John Pollard, whom he employed. . . . William married Miss Mary Ann Slann, and had three daughters, Eliza, who of late years lived by herself, keeping a china and glass shop. . . . It was on the death of Miss Eliza Kishere that her sister Selina . . . very kindly allowed me to have about half-a-dozen specimens of the family pottery.

"I have altogether four jugs and two mugs of the Kishere pottery, some stamped at bottom

with 'Kishere, Mortlake Pottery, Surrey.' One is a brown jug holding 3½ pints. The upper part is dark brown, the lower part light brown. On the upper part, raised, is the representation of a windmill and a cottage adjoining, with a figure leaning on the half-door of the cottage, looking at a woman leading up a donkey with a sack on its back, a small windmill by itself, two trees separate, and two men together, one sitting on a barrel, drinking, and the other sitting, leaning on a table, on which stands a jug. On the lower part of the jug are two horsemen with eight dogs hunting what looks like a fox: it appears too small for a deer. The other two jugs are smaller, but very similar in style. I have been informed that one of the members of the family had on all his jugs a cottage with a figure leaning on a half-door, with a donkey approaching; whilst another member, to distinguish his manufacture from the other, left out the donkey.

"Of the two mugs, a quart and a pint, the quart is dark brown one-third down from the top, the remaining two-thirds being light brown; the top part of the handle dark, the remainder light brown. Round the top half of the mug appear the following raised subjects: small windmill and tree, stout man sitting on a bench with small table next him, on which is a glass into which he is pouring something, in the other hand he holds a pipe. On each side of this figure are two raised

trees. Adjoining the handle is another figure of a man sitting on a cask at a table, with a tree at his back. On the lower part two huntsmen following six hounds in batches of three each, with a fox in front.

"An article with a wreath of acorns round it in low relief, is intended for the floor of a bar parlour.

"Ten years ago there were also two specimens of Mortlake pottery in the Jermyn-street Museum of drab stoneware, representing hunting and other scenes in low relief, one of them bearing the name of 'Kishere, Mortlake,' impressed.

"Other wares bear the marks: 'Kishere's Pottery Mortlake, Surrey.' The pottery is represented to be of fair quality, but of no artistic value.

"Kishere stoneware is very scarce now in the place. I only know of about five persons in the parish who own from one up to six or seven pieces. . . .

"William Kishere died on the 22nd April, 1843, rather suddenly, aged 40 . . . his executrix (and widow) Mrs. Mary Ann Kishere, was rated for the house and pottery at £45 gross, and £32 rateable. Her name also appears in the Rate Book in respect of the same property in October 1844.

"About this time the property was to be disposed of, which, reaching the ears of Mr. John Abbott, of Richmond, china and glass warehouseman, he was desirous of purchasing the place for



SALT-GLAZE STONEWARE, FROM LAMBETH, MORTLAKE, FULHAM AND OTHER POTTERIES.

Colln. Peter Doulton, Esq.

his son Thomas, who knew something about pottery manufacture.

"The result was that the pottery was purchased by his brother, Mr. Thomas Abbott ; . . . he let it to his brother, John, at a low rent (whose name appears in the Rate Book as occupier in February, 1845) who thereupon put his son, Thomas, into the place to work the factory.

"This young Mr. Thomas did for about two years, manufacturing coarse pottery, such as dishes, drain pipes, etc. One of these large coarse dishes, manufactured by him or his man named Attley, which is called a Welsh baking dish, and is marked by alternate curved stripes of brown and yellow, of about half-an-inch broad, running from side to side, has been kindly presented to me by Mr. John Hewson Abbott, and added to my collection of Mortlake potteryware.

"The pottery did not seem to answer, as young Mr. Thomas's uncle resumed possession of the premises, and soon afterwards built three houses on the front portion. . . .

"On the back portion where the kiln was, he built four cottages, calling them Martha's-place, to reach which is a passage from the High-street."

Thus concludes the narrative of Mr. Anderson regarding the Mortlake Potteries, and, although he makes reference to brick works and to the fire, clay, tile and stove-fitting works of Ruel Bros., Stourbridge, established in 1819, they lie outside

our aim. Yet Mr. Ruel's father and grandfather "had to do with kiln work" at Chelsea, where crucibles were manufactured for the Government. From Chelsea the business was removed to Fulham and from thence to Goldhawk Road, Shepherd's Bush, before migrating to Mortlake.

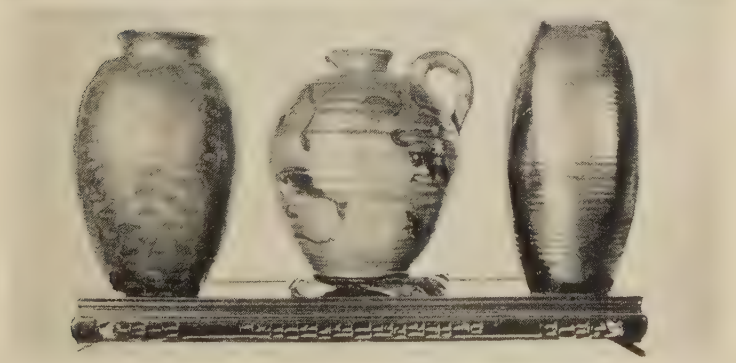
The four cottages in Martha's Place still stand in the passage from the High Street, behind the kinema occupying the front portion of Kishere's premises, but I could find no knowledge of the pottery from the people on the spot to whom I spoke. Recently a small salt-glaze pottery has begun operations in Mortlake and specimens of its production commended themselves to me as being good in shape and colour.



GROTESQUE.
By M. V. Marshall.







MARTIN WARE.
Colln. E. Marsh, Esq.

JAR in Colln. J. H. Mott, Esq.

CHAPTER XVI

EARLY LONDON POTTERIES

In olden times Lambeth was a village situated along the Thames' side between Southwark and Battersea extending southward from the east end of the present Waterloo Bridge, and chiefly inhabited by glass-blowers, potters, fishermen and watermen. The name of the place has been spelt in various ways: Lambeth, Lambyth, Lamedh, Lamhees, and more frequently Lamb-hythe. There was not a single house between Lambeth Palace and Southwark in 1560, and a hundred years later Pepys wrote in his diary, "Went across the water to Lambeth, and so over the fields to Southwark." In "Old and New London" many records are given regarding the village which grew into a great borough.

We turn from these to the old maps of London —Rocque's and Pine's—and notice pot-works distinctly marked in certain parts of Lambeth and Vauxhall. To the latter came John Evelyn, who wrote in his diary under the date September 19, 1676: "We also saw the Duke of Buckingham's glass works, where they make huge vases of

mettal [glass] as cleare, ponderous, and thick as crystal ; also looking-glasses far larger than any that come from Venice." This glass-works is shown in the old maps, and near it is a pottery, whilst another appears in the neighbourhood of Lambeth Palace, in which was centred the early history of the parish. Coxe, in his " Impressions of England," speaks of it as " Old, and yet not too old ; retired, and yet not estranged from men ; learned, and yet domestic ; religious, yet nothing ascetic ; and dignified, without pride or ostentation." A fine old ecclesiastical palace !

Under the shadow of the Episcopal Manor House of the Archbishops of Canterbury more than two hundred years ago the Dutchmen from Delft established their pottery, and, as time went on, other works were started which formed centres of industry, and consequently of population, contributing to the growth of Lambeth in no mean degree. When Doulton and Watts left Vauxhall Walk and moved to High Street, Lambeth, over eighty years since, they converted gardens into factories and studios, and, whilst some small potteries passed into oblivion, their works have made the name of Lambeth celebrated once more in the annals of art. John Sparkes, in one of his lectures, said : " Our English hands are as skilful, our heads as clear, our thoughts as poetical, our lives as high, as any other people's." Inspired by such thoughts, a new art, an English one,







MARTIN WARE.

Collⁿ. E. Marsh, Esq.

sprang into life on this historic ground, and its achievements resulted in a movement for the production of art pottery to fulfil a demand which every civilised country has striven to supply. Art pottery with a salt-glaze has considerable advantages which deserve commendation.

The potter's art naturally divides itself into four different and distinct branches, of which the first comprehends a knowledge of the nature and peculiar properties of the various materials used in the composition of the clay necessary to make the ware; the second comprises the processes employed in fashioning the various forms, including all the decoration executed in clay; the third branch includes the choice and application of the colours which ornament the vessels; and the last embraces all the means required for completing the manufacture by the aid of fire. Really, the classification as given applies more exactly to salt-glazed stoneware than to highly decorated wares, in which many visits to the fire are paid in order that the painted enamel decoration in all its stages may be properly fixed and developed. The enamelling kiln, or muffle, burns the colours into the glaze, and several of them cannot support great heat. Salt-glazed stoneware is fired in one operation, and this severe firing tests the quality of the clay body and of the applied colour, whilst in its progress, the glaze is evolved and permanently established. The words "in a single

firing" recur frequently in the chapters which treat of salt-glazed ware.

The earthenwares offered at low prices in almost all shops are mostly composed of clay that will not bear a high degree of heat in the oven, and are covered by a glaze so tender as to craze after a few cleansings in hot water. They look quite good when they are new, but they do not last. If exposed to high temperature, or if acids be applied, the glaze may be dissolved, and consequently the wares are rendered useless. This is true to a great extent of cheap china, such as the Germans make from English china-clay and sell in our shops at a much less price than that of our best china which is one of the finest products in the world; in density, whiteness, transparency, and fine texture equalling all others. So too, does our stoneware excel. Salt-glazed stoneware is a very perfect kind of pottery approaching nearer than any other description to the character of porcelain. Its body is excessively compact and hard, and the salt-glaze, whilst imparting an attractive appearance, is as impervious as the body itself to the action of liquids. When properly made and fired, stoneware is practically indestructible, barring accidents, and this not only applies to the various kinds of ware, but to stoneware ornaments in architectural details which have in recent years found favour with a number of most distinguished architects who have utilised

them in schemes of exterior and interior decoration with the most effective results.

Time was when English pottery was sought for and celebrated throughout the civilised world, when its excellent workmanship, its solidity, the advantage which it possessed of sustaining the action of fire, its fine glaze impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price gave rise to a commerce so active and so universal, that in travelling from Paris to Petersburg, from Amsterdam to the furthest part of Sweden and from Dunkirk to the extremity of the South of France, one was served at every inn upon English ware. Spain, Portugal and Italy were supplied with it ; and vessels were loaded with it for the East Indies, the West Indies and the continent of America.

Time is when English wares are exposed to the keenest competition, when all its excellences are, in a measure, discounted, by the cutting down of prices by foreign manufacturers who are endeavouring to capture the market in which for many years our productions reigned supreme. Time will be when English potters will find their occupation gone if their combination is not founded on a firm national basis, apart from petty trade jealousy. There are many who believe in evolution as a principle in science, as it is in creation, and as it should be in manufactures and in commerce. In the history of events connected with

the Great War there is room for the records of victories accomplished in extending the boundaries of our trade; but they require prompt, persistent energy and eager enthusiasm—the only qualities that win. The early and signal prosperity which attended Josiah Wedgwood's efforts served only as a motive urging him forward to new exertions. Here then is an example of the right spirit.



DOULTON.
London Mus. 7⅛ in. long.

So when we look upon Doulton's achievements we perceive the same spirit. Each great International Exhibition seemed to call forth renewed efforts, which met with the most flattering public appreciation. So largely did the numbers of the necessary workers increase that, in 1882, all the art departments were centralised under one roof, and a suitable building was erected adjoining the factory, which for size and convenience was unsurpassed in the kingdom, containing fifty lofty studios and workrooms, besides an equal number of warerooms, colour-rooms, etc., not forgetting dining-rooms, museums and offices for every possible requirement. Let us not forget the beginning. Salt-glazing, as applied to decorative pottery, had



MARTIN WARE.

Modelled by R. W. Martin. Coll^n. E. Marsh, Esq.

died out in England nearly at the time of its revival at Lambeth. No traditions remained, so that the way was quite open for a new start on ground which had a long historic connection with tin-enamelled delft ware. From that beginning, constant progress had been carried on with a determination to allow an amount of scope and individuality to the designers hitherto unknown in modern work; hence, the few vases and jugs of good form, well thrown and turned with bands of blue and brown, plus a few runners for decoration, which formed the first exhibit, grew into such a multitude of beautiful forms with charming ornament that the mere mention of them would be a tedious task.



GROTESQUE.
By M. V. Marshall.

CHAPTER XVII

TOBY JUGS, STONE BOTTLES AND EARTHEN POTS

Among the earlier efforts of decorated stoneware was the well-known "Toby Jug," which has been made at Lambeth from the first period of its art pottery manufacture, and its production has been continued up to the present time as a characteristic work of the locality. We usually speak of "Tobies" as being jugs modelled as topers seated and drinking. The Ralph Wood examples and those of Whieldon form the best of this class, which has been counterfeited very largely and very badly. The Lambeth jug has quaint and incongruous representations in raised ornament of topers with foaming tankards, impossible windmills, and the queerest little animals imaginable—fox and hounds and horsemen. I think John Doulton learnt to make these jugs at Fulham, as they were common to the London potteries, probably taking the place occupied in the seventeenth century by the leathern Black Jacks to the substantial benefit of the beer-drinker, for at







MARTIN WARE.

Collⁿ. E. Marsh, Esq.

Fulham, in 1658, a publican was fined for short measure: "Wm. Snell hath sold Beere in unlawfull measures called Black Jacks, that is to say six Jacks at one penny a peece the same measure not conteyning a full quart, therefore he is amerced Xls." That same year saw the death



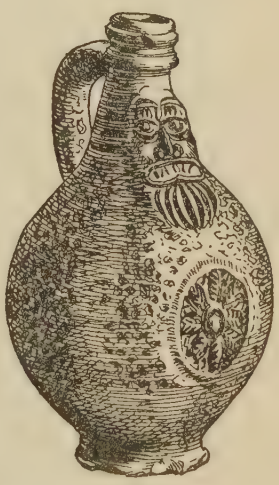
FULHAM. 8½ in. high. Colln. J. H. Mott, Esq. FULHAM. 9 in. high.

of Oliver Cromwell, Lord Protector of England, who was not ashamed to use Black Jacks, though his were glorified by other mountings with his arms. Two came under my notice recently, and, as I handled them, his strange and wonderful career flashed into my mind, but the beer-pots in leather struck a homely note.

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FULHAM.
8½ in. high.



FULHAM.
9 in. high.

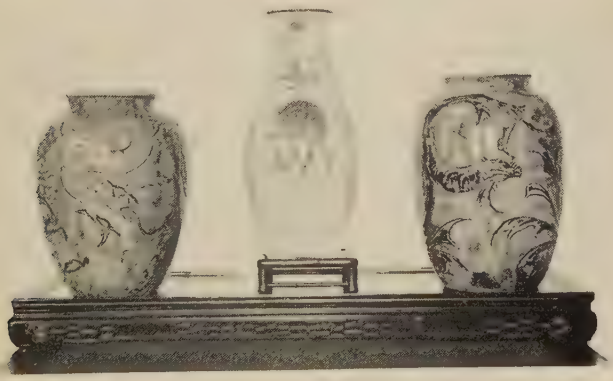
Colln. J. H. Mott, Esq.

of Oliver Cromwell, Lord Protector of England, who was not ashamed to use Black Jacks, though his were glorified by other mountings with his arms. Two came under my notice recently, and, as I handled them, his strange and wonderful career flashed into my mind, but the beer-pots in leather struck a homely note.

The original idea of the Toby jug is to be found in the stoneware beer-pot, which had on its neck, above a wide protuberant belly, the harsh features of a bearded man coarsely representing Cardinal Bellarmine, whose death, in 1621, caused great rejoicing among the potters of the reformed religion in the Netherlands, where he had carried on a campaign of religious persecution. The potters created, by their bellarmines, grey-beards, or long-beards, as the pots were named, a new subject for jest and byword, and, at the same time, a new object for most successful business in the ale-houses throughout this country, where they were used to serve out ale to the customers. The gallonier contained a gallon ; the pottle pot, two quarts ; the pot, a quart ; and the little pot, a pint. The expression " a pot of beer " is still in common use. These pots of various sizes were imported mainly through Holland under the general name of Cologne ware, by which they were known to our potters as well as to the public. Even in Queen Elizabeth's reign applications were made for patents for the manufacture of stoneware ale-pots. William Simpson petitioned Her Majesty for licence to import them in opposition to one Garnet Tynes, and held out a promise that he would then try to set up a manufactory. It is uncertain whether his prayer was answered or rejected.

We set out below the actual terms of his prayer,







MARTIN WARE.
Colln. E. Marsh, Esq

or " sewte," presignifying that Acon is the German Aachen, that is, Aix-la-Chapelle, forty miles west of Cologne (Culloin), and within a few miles of Raeren, where great quantities of stoneware vessels were made, and also of Frechen, another large producer of similar wares.

" The sewte of William Simpson, merchaunte—Whereas one Garnet Tynes, a straunger livinge in Acon, in the parte beyond the seas, being none of her ma^ties subjecte, doth buy uppe alle the pottes made at Culloin, called *Drinking stone pottes,* and he onelie transporteth them into this realm of England, and selleth them: It may please your ma^tie to graunt unto the said Simpson full power and onelie license to provyde transport and bring into this realm the same or such like drinking pottes; and the said Simpson will putt in good suretie that it shall not be prejudiciall to anie of your ma^ties subjects, but that he will serve them as plentifullie, and sell them at as reasonable price as the other hath sold them from tyme to tyme.

" Item. He will be bound to double her ma^ties custome by the year, whenever it hath been at the most.

" Item. He will as in him lieth draur the making of such like pottes into some decayed town within this realm, wherebie manie a hundred poore men may be sett a work.

" Note. That no Englishman doth transport

any potte into this realm but onlie the said Garnet Tynes, who also serveth all the Low Countries and other places with pottes."

Stow states that Jasper Andries and Jacob Janson also petitioned Queen Elizabeth, in 1570, to grant them house room in or without the liberties of London, by the waterside, to carry on their business as potters. They came in that year from Norwich to London, but no records of their work are available, though they state that they were the first that brought in and exercised the said science in this realm, and were at great charges before they could find materials in this realm. Possibly these men were merged into the potteries then carried on in and near London.

Another application, this time for a patent, was made to Charles I, and granted in 1626 to Thomas Rous *alias* Rius, and Abraham Cullyn, a merchant of London, in which similar stress is laid upon the feature that " many poore and vnproffitable people may be sett on worke and put to labour and good ymployment for their maintenance, and reliefe." The first part of this patent follows; Jewitt gives the whole, but as both of Dwight's patents are given at full length, we simply call your attention to the objects in stoneware which the partners determined to protect as a monopoly. They desired the power for " The sole making of the STONE

POTTE, STONE JUGGE, and STONE BOTTELLE." Charles I, in granting them this privilege for fourteen years, excluded his natural born subjects as well as aliens and strangers from exercising the said art, under severe pains and penalties, besides the confiscation of the wares unlawfully made and the destruction of the furnace or furnaces.

The usual term for patents of this kind was " fowerteene [14] yeares " and the work of Thomas Rous and Abraham Cullyn would have terminated in 1640. Where they had their potteries and what success attended their efforts have not yet been traced, nor can their special " stone pottes," "stone jugges," and "stone bottelles" be identified. Probably many of the pieces which, in the museums, are labelled " Cologne," were made much nearer home. The derisive face and a meaningless ornament like a coat of arms form the common ornament of foreign and London stonewares. From the fact that still another patent was granted to other parties, in 1635, for many kinds of tiles and wares—" stone juggs, bottles of all sizes " included —we may infer that Rous and Cullyn had collapsed before that year. " David Ramsey, Esquier, Michael Arnold, and John Ayliffe, of the citty of Westminster, Brewers," joined in this venture, and curiously enough, again much anxiety for the unemployed is set forth : " the saide " persons " shall have employment for many of our poore

Subjects, who thereby shalbee sett on worke, and bee competently mainteyned, and will alsoe sell them (the Earthen Comodityes) cheaper than they are now sould." During the term, the parties covenanted to pay to the Exchequer one-fourth part of their profit yearly.

Whilst in none of these petitions and patents do we gather any information of the actual home of the pottery, nor of the character of its products, we must remember that, though Dwight's pottery at Fulham produced fine stonewares, we are indebted for our knowledge of those wares to the heirlooms preserved in the family, and to the contents of a cellar discovered by chance. Up to the time of the last of the Tudor sovereigns—Queen Elizabeth—the common domestic vessels—large coarse dishes, cruiskens, tygs, pitchers, bowls, cups, candlesticks, pans, butter-pots, baking-dishes, and other articles were made of coarse clay. Mention is frequently made in the accounts of great households during the fifteenth and sixteenth centuries of " erthyn potts," and now and then an order is found directing that leather pots —Black Jacks—be bought in place of earthen ones in consequence of loss by breakage. The Tudor ware, when glazed, was covered wholly or in part with a green glaze, sometimes mottled ; when, at a later period, slip decoration was applied, that took the form of liquid pipe-clay, which became, indeed, quite elaborate in Wrotham and



DOULTON.

By A. B. Barlow, 1873
9 in. high.

By M. V. Marshall.
8 in. high.
Colln. H. L. Doulton, Esq.

By A. B. Barlow.
11½ in. high.

Toft ware. The potting industry in those far-off days was so widely distributed, and the wares made at home so lacking in taste and fineness, that only fragmentary history and examples of the manufacture have descended to us.



DOULTON.
By George Tinworth.
3 in. high.

CHAPTER XVIII

MAINLY SIR HENRY DOULTON'S CAREER

From Fulham to Lambeth across the river Thames, as the crow flies, is just over four miles, and, as the former was the home of the stoneware manufacture, so the latter, from the seventeenth century onward to the end of the eighteenth, remained faithful to that form of tin-enamelled earthenware known as delft. At Fulham the descendants of Dwight were content to produce the common salt-glaze brown jugs, and no doubt John Doulton, who was an apprentice there to Mr. White, acquired the knowledge which, as we shall see, formed the basis of his success. He was one of the best large-ware throwers in London, and when, in 1815, he established a stoneware pottery in Vauxhall Walk, he laid the foundation of the business which has since become famous throughout the world. John Watts was soon after this taken into partnership and the title of the firm, until 1858 when he died, was Doulton and Watts. I copy here an extract from the Reynolds catalogue, May 29, 1871, where Christy and Manson sold "A jug with busts of Welling-

ton and Hill in relief in colours and a mug formed as a head of Lord Nelson, by *Bolton* [*sic*] & Watts, Lambeth Pottery" for £1 12*s*. Evidently, even at that time Doulton was not very well known; or, again, it might have been a poor capital D.

When Henry Doulton was born, in 1820, there were six or seven potters in Lambeth working some sixteen small kilns, of seven or eight feet in diameter, the produce of each kiln being under £20 worth of ware, the principal articles made being blacking bottles, ginger-beer bottles, spruce-beer bottles, ink-bottles, oil-bottles, pickle-jars, hunting-jugs and the like. To the High Street, Lambeth, Doulton and Watts's pottery was removed in 1828, and, four years later, the passing of the first Reform Act led to the manufacture of thousands of those "Reform bottles" which were immensely popular, with their heads of the King and the Lords Grey, Brougham and Russell. A great number of them were made at the High Street pottery and marked with the name of the firm.



DOULTON VASE.
By F. C. Pope.
14 in. high.

In 1835 Henry Doulton left University College

School with the determination to become a practical potter as the best means of succeeding in his father's business; but such work was difficult, for "In those early days of my factory life," he said in an address to his workmen and women on his seventy-ninth birthday, "I had anything but an easy time of it. I had to kick my own foot-wheel, for there were neither string or steam wheels at that time. After two years I succeeded in making a twenty-gallon receiver, and when our large-ware thrower died, I undertook the making of the whole of the large chemical ware for some years." It was that practical knowledge which enabled the firm to emerge from the general mediocrity of other Lambeth potteries, one of which, for instance, turned out a few chemical vessels from a kiln which belonged to a potter whose chief boast was that he could drink a gallon of beer a day, and do without rest on Sundays. With the advance of experience came the ability to deal with new developments, and, in 1846, Henry Doulton built the first factory for the manufacture of stoneware pipes for sanitary purposes. This was the spirit which prevailed in 1854, when he took out a patent for "improvements in kilns used in the manufacture of stoneware, earthenware and china."



"THE THROWER." J. Broad. 7 in. high.

Possibly suggestions in this direction arose from



2 feet 10½ in. high.

DOULTON WARE VASES.

Ornament brown on blue ground, with necks and feet in grey, blue and light brown.

In the possession of
Messrs. Doulton & Co., Ltd.



2 feet 11 in. high.

the Great Exhibition in 1851, where Doulton and Watts had a small show of garden vases in white terra-cotta and some ornamental chimney-pots for which they received a medal. Yet, we read of the Lambeth factories in 1860 : " In place of some sixteen kilns, turning out each under £20 a kiln, we have now about seventy, turning out each, perhaps, on an average £50. They consume upwards of 20,000 tons of coal, paying a corporation tax of, say, £2,100 per annum. Twenty-three thousand tons of clay are annually changed into useful articles, giving employment to more than eight hundred persons. The returns of the Lambeth potters cannot be estimated at less than £140,000." The enterprise of Doulton and Watts was responsible for a large share of this great increase. On the death of Mr. Watts, Mr. John Doulton took his sons into co-partnership, though Henry was still the guiding spirit whose patent, in 1859, secured " improvements in earthenware jars and bottles," whilst two years later another patent was executed for " improvements in the construction of vats and similar vessels for containing liquids." Some of the results were shown



DOULTON VASE.
By F. C. Pope. 12 in. high.

in the Exhibition of 1862, when another medal was gained.

Remembering that this stoneware is a dense and highly vitrified material, impervious to the action of acids, and of peculiar strength, we now arrive at a period when ornamental ware makes its appearance at these works under the best auspices, for Henry Doulton was eager to excel in art ware as well as in that which was utilitarian. Hence he hailed with delight the efforts of Edward Cresy and of John Sparkes, who became the Head Master of the Lambeth School of Art in 1856. Cresy suggested many new forms for vases and jugs, and these were made at the works and decorated, in the early years, by the students of the school at the suggestion and under the supervision of the Head Master. When Doulton ware was shown at the Paris Exhibition, in 1867, the highest excellence in manufacture had been obtained, though the ware itself comprised only simple and graceful forms, decorated with incised concentric lines of parallel "runners." The wide appreciation accorded to the collection stimu-



DOULTON. FIGURINE.
By M. V. Marshall. 6½ in. high.

lated further progress, which was evidenced at the South Kensington Exhibition, in 1871, when still another medal was awarded and the judge expressed his pleasure in calling attention to the case containing the new ware with its sgraffito or scratched patterns. The incised designs were drawn upon the ordinary body of brown stoneware and then filled in with colour, and the general effect is distinctly charming and beauteous, entirely opposite to the glaring colour of such modern wares as have some vogue with those whose decorative sense is deficient.



DOULTON. FIGURINE.
By M. V. Marshall. 7 in. high.

"Many of the productions in this stoneware are of extremely artistic character, and evince a purity of taste which is highly meritorious. Some of the jugs and tankards, from antique examples, and which are produced in brown, blue, claret and fine white stoneware, are remarkably chaste and elegant, and remind one of the best periods of German and Flemish art. The forms are admirable, and the decorations, whether foliage or animal, incised or in relief, are always

thoroughly well considered, and especially adapted to the material, the mode of production, and the use of the object. There are no affected imitations of antique types. The spirit of true design is caught with admirable perception and insight, and when colour is introduced, it is done sparingly and with a view to enhance the form of the object and the natural beauty of the material, rather than to conceal either the one or the other." The foregoing lines give the opinions of the well-known ceramist, Llewellynn Jewitt, and are quoted here because we wish to associate ourselves entirely with his expressions and to emphasise them with all our power. What praise could be expressed better or more worthily!



DOULTON.
By John Broad. 33 in. high.

Following the history of the Lambeth firm, and noting, in passing, how in order to meet the public demand for the wares, the works have been extended to giant dimensions, we might dwell upon its success in the Exhibitions of the wide world. The highest commendations, accompanied by more than two hundred medals, diplomas and



DOULTON.

By E. D. Lupton, 1878.

10¾ in. high. 12 in. high. 11¼ in. high.

Colln. H. L. Doulton, Esq.



DOULTON.

By E. Dunn. By M. V. Marshall. By F. E. Barlow.

10¾ in. high. 12 in. high. 11 in. high.

Colln. H. L. Doulton, Esq.

other awards, form a series of public testimonials which should inspire the public with vast confidence in Doulton ware. Hamburg, Oporto, New Zealand, Amsterdam, Philadelphia, Paris (Grand Prix, 1878) led the way to the International Health Exhibition, in 1884, where eleven gold medals, fifteen silver ones and five bronze were awarded to the firm, whilst seventeen of their artists won medals for their own works, exhibited independently. Has this set up a record? I cannot say, but the results would not be beaten easily. The jurors, at least, seem to have been impressed with the excellence of Doulton ware.



DOULTON.
9½ in. high.

The next year saw another honour awarded to Henry Doulton, whose splendid work was recognised by the Society of Arts for "the impulse given by him to the production of artistic pottery in this country." In 1820 John Rose of Coalport received a medal from this Society for his "improved glaze for porcelain"; but the Doulton medal stands alone, no other potter has received it for the same reason. Impulse as a constant driving power characterised Henry Doulton's life, and he was the friend and inspirer of that great group of artists which helped to bring fame

to Lambeth ; Tinworth and Marshall for example. Then came the first mark of royal favour, for Queen Victoria, in 1887, conferred upon him a knighthood, and King Edward, in 1901, gave him, or rather the firm, the appointment of " Potters to His Majesty the King." The old potteries which, in 1860, were so numerous in Lambetn have all passed away; Doulton's only is left. They failed because they persisted in keeping to the old line and methods. Doulton's survives because the management has striven to anticipate public requirements in sanitary science and in art work. When we consider the fine qualities of Doulton ware we feel convinced that Sir Henry's lifelong work will be recognised more and more by those who love things that are beautiful, by those who retain the treasures purchased years ago by their predecessors, and by those who wish to furnish posterity with examples of the ceramic art of their own times.



DOULTON.
4½ in. high.

Sir Henry Doulton died in 1897. His son, Mr. Henry Lewis Doulton, continued the business until January 1, 1899, when it was converted into a Limited Company. The showrooms on the Albert Embankment reveal the excellence of modern achievement. There will be seen processes of decoration of the most recent types,

showing that the aim of the firm is to be first amidst the foremost, not only in ornamental wares, but in all that variety of objects which the potters of old never dreamed of. Besides the immense stock of vases and flower-pots, there are bottles, jars, pitchers and jugs ; troughs and pans ; felt, carriage, bed and other warmers ; barrels and taps ; filters, filter-stands, and drip-pans and every possible vessel for household service ; in addition to which there are force-pumps, retorts, receivers, evaporating dishes and pans, filtering funnels, percolators and every other conceivable kind of chemical and manufacturing vessels and apparatus, as well as all kinds of sanitary goods, such as drain-pipes, gullies, sinks and the like. These are mentioned here because we are apt to overlook those articles which are more for use than ornament, though the same qualities of durability and excellence of material also mark the less interesting productions of the firm. Stoneware, as we shall see, is only one of the branches of the potter's art practised at Lambeth, though it is the oldest, and one which exhibits wonderful developments which had their origin in the old salt-glaze jugs and bottles, which are now finding their way to the collectors' cabinets.



DOULTON.
By M. V. Marshall.

CHAPTER XIX

OTHER LONDON POTTERIES AND DOULTONS

The early history of Lambeth as a pottery centre remains indefinite, though it is certain that the early English brown ware pitchers and pans, tygs, etc., were made there. Then in the seventeenth century a colony of delft ware potters and others existed, amongst whom, in all probability, were Rous and Cullyn, who manufactured stoneware, receiving in 1626 a patent for the making of "stone potts, stone jugs and stone bottels." To Lambeth we may also assign Van Hamme, whose Dutch delft ware was introduced into this country after his migration from Delft. We find that he was granted a patent, in 1676, for the "art of makeinge tiles and porcelane and other earthen wares, after the way practiced in Holland." Tiles, plates, jugs, mugs and dishes, sack, claret and other wine bottles, apothecaries' pots and pill-slabs appear to have been produced in considerable quantities. Few references can be traced until the second half of the eighteenth century. True, we are told that an earthquake,



By F. A. Butler.
7 in. high.

By A. B. Barlow.
$7\frac{3}{4}$ in. high.

$7\frac{3}{8}$ in. high.



By Harry Barnard.
$10\frac{1}{2}$ in. high.

$10\frac{1}{2}$ in. high.



DOULTON.

By F. A. Butler.
$8\frac{1}{4}$ in. high.

By John Broad.
$10\frac{1}{8}$ in. high.
1879.

By A. B. Barlow.
6 in high.
1874.

All from Collⁿ. of H. L. Doulton, Esq.

on March 8, 1749–50, threw down the roof of a pot-house.

In the appendix to John Nicholls's "History of Lambeth, 1786," we learn that "the remains of the palace of Howard, Duke of Norfolk, now converted into a pot-house, sugar-house, etc.," suffered the same fate as "the palace of the Bishop of Hereford, now converted into a pot-house," and that "there are five pot-houses for earthenware, besides one for stoneware, and one red pot-house." Bearing on this, I have seen an old woodcut of a brick building, apparently of no great age, which was described as "once the residence of the Bishop of Hereford," now converted into a pottery. It has been appropriated to its present purpose since 1750, which date was upon an earthenware ornament in front, whilst on the signboard appeared the name "Waters." This eventually became the property of James Stiff, and developed into the London Pottery of Messrs. James Stiff and Sons,



LAMBETH.
Colln. J. H. Mott, Esq. 6¼ in. high.

which see. The signboard of delft ware was removed in 1860, when extensive alterations and additions were made.

We can only give a passing glance at Coade's Artificial Stone Works at Pedlar's Acre, Lambeth: "In the year 1769 Mrs. Coade established here a manufactory of artificial stone which was cast in moulds and burnt. It was intended to answer the purpose of stone, for every species of ornamental architecture, at a much cheaper rate than carving, and, indeed, in exposed positions it was found to endure the frost very well." Bacon, Flaxman, W. J. Coffee (afterwards of Derby) and other famous modellers were employed at these works, which were closed about 1840, when the moulds, models, plant, etc., were sold by auction.



LAMBETH.
Colln. J. H. Mott, Esq. 5¼ in. high.

At Vauxhall, in 1792, "were several potteries which made stone earthenware pots which owed their origin to Holland." Here, in Vauxhall, John Doulton began to manufacture stoneware before he migrated to the Thames' side. Three years before he had established his business in

Vauxhall the manufacture of stoneware bottles had received a severe check owing to taxation, thus described: "In the year 1812, when the duty upon glass was doubled, the manufacturers of these represented to the Chancellor of the Exchequer, that unless a countervailing tax was levied upon stone bottles, the latter being wholly unburthened would possess an unfair advantage, and might be sold at prices which would drive glass bottles out of use." The minister immediately imposed a duty of five shillings on each hundredweight of stone bottles, "the content of which should be two quarts and under."



LAMBETH TOBACCO POT.
Colln. J. H. Mott, Esq. 7 in high.

The levying of the duty demanded the constant presence of the revenue officers at all factories of stoneware, so that the expenses of collection probably more than absorbed the whole amount paid by the potters on the total quantity of stoneware made chargeable, which did not exceed six hundred tons. Lardner, writing in 1832, remarks: "Now that the experiment has been fairly

tried during nearly twenty years, and has been found unproductive of any real revenue, there can be no sufficient reason for continuing the impost." The tax fell heavily upon the potters, and those at Lambeth were amongst the sufferers. Goddard, in 1820, states that "there were six or seven potters in Lambeth, working some sixteen small kilns, of seven or eight feet in diameter, the produce of each kiln being under £20 worth of ware. Prosperity had not yet reached the borough, for in Allen's "Parish of Lambeth," 1827, this appears: "Proceeding along Princes-street and Fore-street, running parallel with the river, and occupied by persons connected with the river, with potteries, whiting factories, etc., the only objects the perambulator can notice is the extreme and mean appearance of the neighbourhood, the width of the streets in some cases not allowing more than one small vehicle to pass, without any footpath and roughly paved. Even on the destruction of some of the hovels, the proprietors erect them on the same site, though in some cases half the building projects on the highway."



LAMBETH. THE UNION JUG.
T. Wetherill, *circa* 1852. British Mus.



DOULTON, *circa* 1875. By G. Tinworth.

"HISTORY OF ENGLAND" VASE IN COLOURED SALT-GLAZE STONEWARE.

6 ft. high.

Probably Allen's description of this district was written in 1826, in which year the business of Doulton and Watts was removed from Vauxhall Walk to High Street, Lambeth, where about twelve persons were employed, working two kilns a week. The subsequent progress, though slow at first, was sure ; a steadily increasing business gradually absorbed the substantial residence which adjoined the factory as well as the garden, with its fish-pond, vines, peach and other fruit-trees ; even the neighbouring windmill and cottages disappeared. The first considerable extension took place in 1846, when Henry Doulton induced his father to join him in erecting a special factory for the manufacture of the impervious, imperishable stoneware pipes for the sewage of towns and the draining of houses which have long been in universal demand as fulfilling all the requirements of sanitary science. Miles of these pipes are produced every week and additional works became necessary and were erected at St. Helens, Lancashire, and Rowley Regis, near Dudley.



LAMBETH.
London Mus. 5½ in. long.

About this time there were three kinds of pottery produced at Lambeth, of which stoneware was one. An unknown historian thus describes

them: "In some of the coarse pottery made of the yellowish-brown clay from Deptford—used without any admixture, or, if too fat or tenacious, brought down to the proper state by admixture with loam—the glaze is put on with a brush; but for small articles, such as pipkins, which are glazed on the inside only, a little of the creamy mixture of glaze is poured in, and then poured out again, a sufficient quantity adhering to the surface by this process.

"The stoneware made at Lambeth from a mixture of pipe-clay from Dorsetshire and Devonshire, calcined and ground flint, presents certain peculiarities in the glazing. Custom requires that the tops or bottoms of jars, and some other vessels of this ware, shall be of a deeper brown than the natural colour of the materials affords: they are therefore dipped, as far as is required, in a mixture of red ochre and clay slip. When dry they are piled in the furnace, with pieces of well-sanded clay between the articles to prevent them from adhering. A slow fire is kept up for twelve to twenty-four hours, according to the thickness of the ware, capable of raising it to a low red heat. The fire is then raised until the flame and the ware are of the same colour: this is continued for some hours, during which the glaze is added by pouring down the holes in the top of the kiln some ladlesful of common salt; the soda forms a very thin but perfect glaze, sufficient to render

this compact ware capable of resisting the percolation of water and strong acids. Large vessels of this ware are now made for the manufacturing chemists, who use it instead of green glass for distillatory vessels, Woulfe's bottles, etc., some enormous specimens of which were shown in the Great Exhibition of 1851. Pickling jars and other vessels, in which acid substances are kept, and also earthen vessels in which great strength is required, are made of stoneware.



LAMBETH.
7 in. high.

"The common pottery or *delft-ware* is also fabricated at Lambeth of the calcareous clay or marl, of a blue, red or yellow colour, from the neighbourhood of Maidstone. The ware, formed in the usual way, is converted into biscuit, which is glazed in the following manner: Kelp and Woolwich sand are calcined together under the kiln until they combine into a spongy, imperfect glass or frit; lead and tin are calcined together until they form a greyish-white powdery oxide, called by the potters *tin and lead ashes*; the frit is then ground dry, and afterwards mixed with the ashes, a little zaffre being added if a blue tint is required, and a little arsenic if the glaze

is intended to be white. The composition, being well mixed when dry, is put into the hottest part of the kiln, where it runs into a vitreous opaque enamel. This is ground under a heavy iron runner, and is finally mixed with water and rubbed between stones, to the consistence of cream, into which the biscuit is dipped."



LAMBETH.
9 in. high.

You may remember that Lardner and 1832 have been mentioned. His book, "Treatise on Porcelain and Glass," published in that year, says something about stoneware: "At Lambeth especially, several new manufactories of stone pottery have been carried on for considerably more than a century, producing articles which have never been surpassed in any country, either for the excellence of their materials and workmanship, or for the magnitude of the vessels and the variety of uses to which they are adapted. The Lambeth ware may, in fact, be pronounced perfect of its kind." With the advent of the Great Exhibition, 1851, public attention was drawn to the progress of pottery at Lambeth, though the chimney-pots and terra-cotta vases



DOULTON.

FIGURINE IN DARK GREEN STONEWARE.

7 in. high. By A. Beere.

then shown gave no indication of the art ware which was to confer such distinction upon the firm of Doulton and Watts. The exhibit won a medal, the first of a long series, and a second was awarded at the International Exhibition, held at South Kensington, in 1862, for stoneware. John Sparkes, Head of the Lambeth Art School, obtained an introduction to Messrs. Doulton, and it will be best to describe what followed in his own words :

" The Paris Exhibition of 1867 made its demand on the skill and enterprise of the English manufacturer, and the firm made some jugs and ornamental forms of vases with extra care, but with no great attempt to produce any work of the highest class. It was at this period that Mr. Edward Cresy, a friend of Mr. Doulton's, suggested several of the forms and gave designs for some of the jugs that were sent to Paris. His culture and high taste enabled him to suggest to Mr. Doulton the line that the decoration of his material should naturally take. . . . The character of the ware exhibited in Paris was perhaps that the highest practical excellence in manufacture had been reached. . . . But the art-field was as yet uncultivated. A few desultory experiments made by scratching upon the green clay, done by two



LAMBETH. DOG WHISTLE.
London Mus. 3 in. long.

or three students of the Art School, were always being made. These are all lost; but, comparatively simple as the ware in the Paris Exhibition was, it attracted wide recognition which stimulated Mr. Doulton's efforts to further production." The story of the further development of Doulton ware is told in another chapter; the decoration by scratching, either with the point when the clay was still wet, or with an implement which scooped out the lines on the dryer clay, was followed by other methods, such as carving away the moulding or collar left by the thrower, and carving generally; whitening the body before scratching; applying dots, discs, flowers, borders from seals or moulds, on which the applied clay was first spread; cutting in patterns from a mould; and stamping a disc or series of dots with a material which burned away with the fierce heat, leaving a small circular inlay, flush with the surface, but crystallised and brown-grey in colour. These processes were all in active use in 1880, when the above was written, and they applied to stoneware, salt-glazed, in which one firing only was employed.



GROTESQUE.
3¼ in. high. By M. V. Marshall.

CHAPTER XX

GLADSTONE AND DOULTON WARE. MARKS AND MONOGRAMS

It is beyond our scope to deal with faience, terra-cotta, Carrara stoneware, and many other processes in which underglaze colours are employed with delicate effects of colour difficult to describe. The Lambeth faience dates no further back than 1872, whilst "stoneware polychrome," invented and first used in 1898, is a stoneware which offers facilities for permanent exterior decoration, and therefore furnishes opportunities eagerly desired by eminent architects and designers whose requirements exclude colour in their buildings. As in this method of making stoneware the decorations are fixed in the same stoneware fire as the slabs or blocks on which they have been painted, and are thus absolutely permanent with regard to colour effects and easily cleansed from the impurities deposited in a town atmosphere, the development of this style of exterior majolica painting in public buildings and business houses is only a matter of time, in which movement Doulton is bound to lead. The salt-glaze stone-

ware of itself furnishes a marvellous evidence of the growth of artistic taste and technical skill in this country; and its vigour, vitality and originality are not only highly pleasing in themselves, but also in the contrast which they offer to the namby-pamby prettiness cast out of mould by the thousand and painted in strict adherence to a copy, which forms the bulk of what is generally known as ornamental porcelain, much of which is imported from abroad and has no other qualification than that it is cheap. Further comment is needless.



DOULTON, *circa* 1830.
Inscribed: "My Hope is in my People."
8¾ in. high.

In a speech on February 16, 1876, Gladstone spoke of a collection of works from the Doulton Pottery as follows: "Those works were delightful for the eye to behold. They were also satisfactory on the distinct ground that the price of production appeared to be so moderate; but, most of all were they delightful to me because they were true products of the soil. There was a high faculty of Art as it seemed to me developed in the production of those works, and that faculty of Art had grown up in Lambeth. It was the Lambeth School of Art, from which Messrs.



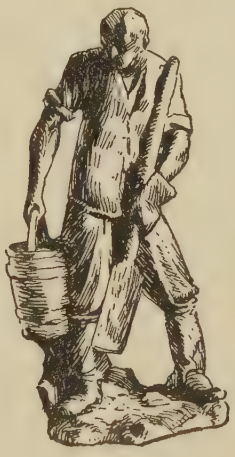
DOULTON.

TAZZA. 15 in high. By W. Cund.

Doulton derived an abundant supply of workers to whom they could entrust the preparation of those admirable objects; and, most singular it was to learn from them, they had actually never yet found it necessary to resort to the multiplication of mechanical means in what they produced,



DOULTON.
7 in. high.



DOULTON.
7 in. high.

L. Harradine.

and that of the hundreds and hundreds of objects in that room there was not one of which they intended to produce or could produce a duplicate. It was most satisfactory to see how, in a particular spot, this abundance of faculty could be evoked by the judicious use of means; for, depend upon it, it was not because Lambeth was Lambeth, but because Lambeth is England, and that which has

been done there can be done elsewhere. You have only to dig beneath the surface and you will find ample treasures to reward your labour and research."

Reference has been made to the decoration of salt-glaze stoneware by incised work—sgraffito. The mere cutting, upon the soft clay, the outlines of scrolls, arabesques or other patterns, is not a complex process, though considerable skill is required in this kind of outline drawing. These lines may form the boundaries of different colours, or of the surfaces to be brought into relief by the superposition of more clay, still this style of art is not comparable to the artistic work of Miss Barlow, whose incised figures, animals and landscapes have a distinct character which will be identified with Doultons for all time. Associated with the ordinary incised patterns are other methods of ornamentation which may be all combined in a single article.

The incrustation with raised ornament, chiefly done by girls, consists in the application of damp clay from an engraved die upon the surface of the object. The designs so transferred vary considerably. A good idea of them may be gained from the jugs decorated with a hunting scene in relief. Another method applies liquid clay to the object very much in the same way as the baker applies sugar ornament to a cake. Imagine the filler of a fountain-pen with a large rubber bulb. By

pressure upon such a bulb the skilled decorator secures remarkable results with a facility born of practice. Another style requires indented ornament of bold lines and patterns.

The painting of the ware is effected by pigments based upon metallic oxides. Whereas in the olden times potters had a very limited palette of three or five colours, the march of modern science has provided an extensive range for the painter on ware, salt-glazed. Owing to the intense heat necessary in the kilns these colours have a special character. Every piece is finished before it goes into the furnace. It is thrown, turned, incised, incrusted and painted, then it is subjected to a single firing, and to one only. Yet the salt-glazing which takes place when the fierce white heat of the furnace has reached its maximum strength does not interfere with the beauty and sharpness of the decoration, indeed it blends the colours in a remarkable way, effacing hard lines without impairing distinctness, and producing a richness, harmony and sobriety which produce an effect which is most charming. The stonewares of the Flemish and German potteries in the sixteenth and seventeenth centuries were often meritorious in a high degree; but Doulton

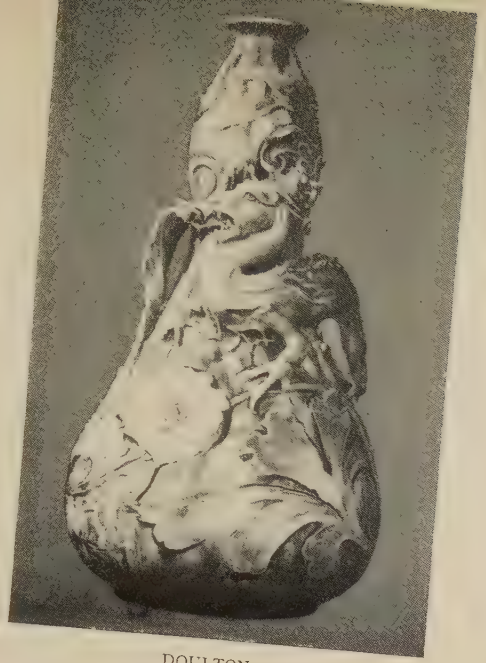


PURPLE AND GREEN.
By F.C.Pope. 9¾ in.high.

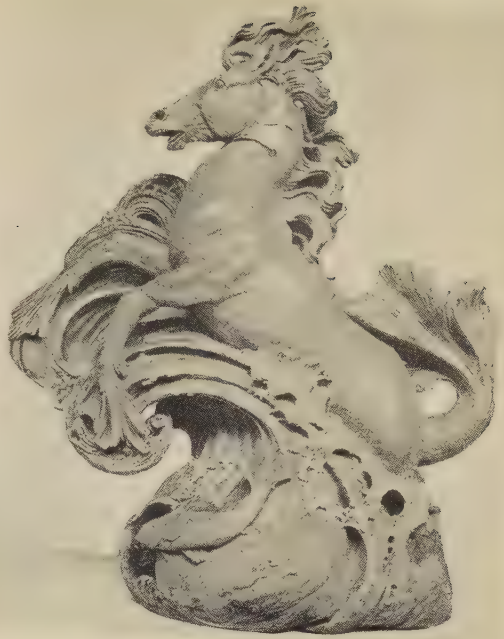
ware has, in many points, excelled them all. The Siegburg grey stoneware surpasses all in its rich relief ornament, but in form, colour and variety the productions of the Lambeth pottery have reached an exceedingly lofty standard which we can say without flattery is one which ought to be regarded with national pride.

In the production of the objects of Art, as distinguished from the ordinary and cheaper wares, Messrs. Doulton have adhered to certain methods which form the distinctive and guiding features of those objects. These, in time to come, will be precious to the collector. First then, every piece is passed directly to the hands of the artist in a soft state to receive a unique form or design of which no copy is either made or kept—except in the case of vases in pairs. With the exception just named we may say that no two pieces are alike in decoration, even if the form thrown on the wheel is the same. Each new design is photographed, or drawn in facsimile, and registered for future reference. In this way upwards of eighteen hundred shapes have been preserved, whilst almost daily additions are being made to the list.

Every specimen of fine Doulton ware bears the monogram or the initials of the artist. For the first time we publish a list of these, which will be valuable as time passes by. Only those pieces which possess an artist's mark can be accounted



DOULTON.
By M. V. Marshall.



DOULTON, WHITISH-BROWN STONEWARE.
25½ in. high. By M. V. Marshall.

worthy of a place in a collector's cabinet, and every object, so marked, is fit to stand before kings. The factory marks are also given, and every bit of Doulton ware carries one under its base. There are other marks and monograms which we have not selected because they do not indicate the highest type of the productions of the Lambeth potteries, the colouring being done by hand. The



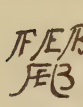
STONEWARE LUSTRE.
By L. Harradine.

colour schemes, in endless variety, study to preserve the original idea of the artist so as to ensure harmonious effects.

The earlier dated pieces, showing the incised work of Miss H. B. Barlow and her brother, also Miss E. J. Edwards, begin with 1872. Miss E. Simmance appears in 1873, and F. A. Butler a year later. Yet there was no rule that every jug, mug, vase, tankard or bowl should be dated, indeed the artists themselves were so progressive

The Chief Monograms on Doulton Ware

 *Arthur B. Barlow.*

 *Florence E. Barlow.*

 *Hannah B. Barlow.*

 *Frank A. Butler.*

 *John Broad.*

 *Louisa J. Davis.*

 *W. E. Dunn.*

 *Louisa E. Edwards.*

 *Frances E. Lee.*

 *Edith D. Lupton.*

 *Mark V. Marshall.*

 *Mary Mitchell.*

 *William Parker.*

 *Arthur E. Pearce.*

 *Frank C. Pope.*

 *Florence C. Roberts.*

 *William Rowe.*

 *Elise Simmance.*

 *George Hugo Tabor.*

 *Margaret E. Thompson.*

 *Henry Simeon.*

 *George Tinworth.*

 *Edgar W. Wilson.*

that their later work was the better in most cases. All of the salt-glaze modelled figures are delightful, whether the artist be Tinworth, Marshall, Broad or Harradine. Similarly the early artistic pottery is charming, but scarcely more so than the painted work executed in more recent days by Miss M. E. Thompson.



DOULTON.
5 in. high. F. C. Pope.

CHAPTER XXI

MORE ABOUT THE ARTISTS AT LAMBETH

THE fame of Doulton ware owes much to the late Sir Henry Doulton, whose industry and persistent endeavour, study and observation were no less marked than his thorough sympathy with those who were workers in his studios and workshops. How else can you explain the life-long service of so many of the artists and the workmen! From the thrower, who gave shape and beauty to the lump of clay, to the artist whose deft fingers elaborated and decorated the new-born form, one mutual bond united all with him in one aim towards perfection by earnest effort.

Miss Hannah B. Barlow and her brother, Arthur B. Barlow, whose work, as the first of the Lambeth artists to be engaged, has been noticed, were the pioneers of a little army, all deserving honourable mention and a longer description than can be given here. Already you have seen that the monogram or the initials of each artist was inscribed under the base by the side of the factory mark, and the names which follow will help you in identifying the individual. The



DOULTON. BROWN STONEWARE.

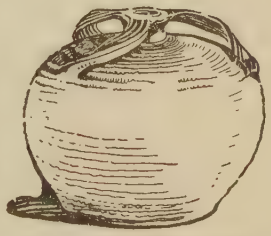
By M. V. Marshall.

thrower, no less an artist than the others, was a most skilful handicraftsman : Thomas Ellis, whose seat at the wheel when vacated was so eagerly sought by the youthful brothers Martin, afterwards of Southall. Then came the lathe-work in which, first, Robert Atkins, and his successor, George Martin, did excellent work. These all made stoneware and faience, but the decorators will be limited here to those who practised upon stoneware; many of them appear in my book, " Nineteenth-century English Ceramic Art," with descriptions of that ware, as well as the faience and the terra-cotta for which George Tinworth was pre-eminent.



LEOPARD SKIN STONE-WARE.
By H. Simeon.

It was at the commencement of 1872 that Miss Hannah Barlow took her place as the forerunner of the little colony of workers, being soon followed by her brother and the two boys, Martin. Then Tinworth was engaged, and, though his genius was ultimately devoted to great works in terra-cotta, there are some precious salt-glaze plaques, jugs and vases which were amongst his early



DOULTON TIGER SKIN.
6 in. high.

efforts in stoneware. The grand sculpture in wet clay which produced the reredos at York Minster and the twenty-six lunettes in the Guards' Chapel, St. James's Park, for instance, are outside our scope; but we can recall the charming little salt-glaze figures of musicians, which, about forty in number, made up the band which occupied the leisure of his last years. They should be worth collecting! George Tinworth died suddenly on September 10, 1913, whilst on his way from his home to his studio at Lambeth. His life illustrated very vividly how genius conquers the greatest obstacles. John Sparkes described a stoneware jug, exhibited by Tinworth in the Royal Academy in 1874, as "perhaps the finest piece of decorated stoneware that has ever been produced in the modern age." We may think of this when Tinworth's stoneware, marked with the monogram G. T., attracts our attention. Some of it may even now be found safely housed in our museums.



DOULTON.
By H. Simeon.

Referring again for a moment to Gladstone's speech, when admitted to the freedom of the Turners' Company, in which he praised Doulton ware so eloquently, for he had seen and appreciated the Exhibit which was to be sent to Philadelphia in 1876, we quote his concluding remarks: "Among the works I would mention one. It

was a beautiful piece of work produced by a youth who from his birth was both deaf and dumb; what a cutting off of resources! what a stinting of the means of training and improvement! and then consider, notwithstanding this, how through an inborn resolution in the centre of his being it was in the power of this lad to make himself a producer of works that could command admiration on the score of beauty; again showing how the energies, if rightly directed, can be forthcoming when required." The artist whose encomiums were so eloquently sung by the grand old orator is Frank A. Butler. He began his artistic life as a designer of stained glass. In his new occupation he found scope for a bold originality, and gave play to his gift of invention which he could not attempt in stained glass, in which traditional practice prevailed.



DOULTON.
By M.V. Marshall 8¾ in. high.

What characterised the stoneware? A massing together of floral forms with a facility in arranging and treating dots and discs and intertwining lines. He not only produced designs enough for himself, but for three or even four assistants whom he kept busy in carrying them out. He excelled in carving the wet or damp clay, leaving the pattern in relief, and also in the treatment of the wet

clay vessel by squeezing it into the most delightful forms. He was a master of all kinds of repoussé, indented and perforated work. When you find the monogram F. A. B. these points will attract your attention.

Arthur B. Barlow's foliage ornament was a flowing, trembling wealth of vegetable-form wreaths round the vase or jug, now and then fixed by a boss or pinned down by a point of modelled form.



DOULTON LEOPARD SKIN STONEWARE.
By M. V. Marshall. 6¼ in. high.

Miss Florence E. Barlow was the third member of her family to work in the Lambeth studios. Her sister had won a silver medal at the Paris Exhibition, in 1900, amongst many other medals, and both sisters received one in bronze at St. Louis Exhibition, 1904, when many other artists from Doulton's were similarly honoured. Probably many of you are familiar with Miss Hannah Barlow's etchings of animals, etc., on clay. Well, her sister, Florence, not only etched animals, to which she added an extended range of ornament, but she also painted subjects in coloured clays, *pâte sur pâte*, especially birds, which gave light, shade and colour to her designs and increased



DOULTON.

Centre piece, coloured in matt glazes. 11 in. high.
The two smaller pieces are in bright colours

By M. V. Marshall.

their variety. Truly Doulton's was the home of the woman artist.

When you see pieces of this ware having elaborately treated backgrounds with small stamped patterns and ornaments consisting of a mingling of conventional and natural forms you could easily ascribe them to another woman, Miss Emily J. Edwards. You will find the colour clinging to the stamped patterns and flowing into the deeper depressions producing rich effects, whilst the designs in many cases indicate that careful attention has been devoted to antique styles of decoration.



DOULTON, *circa* 1830.

Mark V. Marshall, one of the artists who rendered long and faithful service to Doulton's, has joined the majority. He had the most extraordinary ability in carving the wet clay—great architectural details, such as grotesque eagles supporting shields, tall vases some four feet high, with a marvellous wealth of finely designed original ornament, jugs with decoration equally ornate in high relief and open-work—these reveal a few of his activities. Then we can turn to some of his statuettes in glazed stoneware, sweetly

graceful, especially that of his wife, a typical Victorian lady. Much do I value a vase, nine inches high, which came from his hand. It is of a perfect, pear-shape-inverted form, with a salamander in relief and open-work, clinging round the neck and body on a background of low relief foliage like giant seaweed, exquisitely finished, a marvel of colouring, a proof of the capacity of salt-glaze for colour schemes without a jarring tone—greys and blues, purples and greens with the animal spotted with the nearest approach to peach bloom possible. Here is another mark to remember, M. V. M., and the collectors of the coming years will know it. He died at Balham on December 9, 1912, after nearly thirty-three years' service at Lambeth.



LEOPARD SKIN STONEWARE.
By M. V. Marshall. 7 in. high.

Returning to the woman artists, Miss Elise Simmance has won a reputation for her fine work with the style and with the brush. When commenting on so much of real talent it is somewhat difficult to discriminate, but this artist's painting in *pâte sur pâte* shows such easy elegance and skill "as to emulate the same qualities in the work of the Italian ornamentists." Often the main body of her ornament is carved or modelled out of the solid clay, though my own specimen of her work is incised and painted with conventional

foliage and flowers. The leaves are coloured in shades of green, whilst each flower has its centre depressed and is painted in white, shaded. Mrs. Eliza S. Banks was another painter in the *pâte sur pâte* style, less conventional and more naturalistic than any other; and Miss Louisa E. Edwards adopted a modification of Indian and Persian art, in association with Miss Louisa J. Davis; whilst Miss Edith D. Lupton worked on forms of decoration, termed half-natural, meaning inclined more towards nature than otherwise. The method of pressing designs on and into the wet clay partly occupied Miss Francis E. Lee's time and she incised some good surface ornament as well. Incised or etched designs of simple rustic figures were treated very pleasingly by Miss Mary Mitchell, and boldly conceived designs in pigments outlined by Miss Margaret Thompson, with whom the names of the women artists who decorated stoneware must conclude. The large and important section of painters on faience would be headed by Miss M. E. Thompson, but the long list would be inappropriate in dealing with stoneware. Faience and terra-cotta have only been recorded when necessary, as in the case of George Tinworth.



DOULTON VASE.
By M.E.Thompson. 6in.high.

The old Doulton ware caudle flasks ; the spirit flasks, such as " William IV Reform Cordial," " Brougham, The Spirit of Reform " and " Lord John Russell " ; the modelled jugs with " Silenus " and " The Boar Hunt " designs, and others representing the bust and the head of Nelson, or the head of Napoleon, illustrate the popular demands early in the nineteenth century. Since then the modelling has advanced side by side with the other wares. The chief artists engaged in this work during recent times are Mr. John Broad, Mr. L. Harradine, Mr. F. C. Pope and Mr. H. Simeon. Mr. Broad's hands have fashioned many of the finest and largest modelled productions of the firm. Sparkes couples him with Mr. Beere in stating : " They model well, and several of their works of art are graceful and well composed, with much simple and classical feeling for beauty." Then he praises a pilgrim bottle, with the head of Lysimachus, and continues : " It is obvious that modellers of figures must submit to the moulding of their productions, as a human figure cannot be supplied with the readiness with which a purely ornamental form can be modelled." By this we understand that when a figure is modelled it can be conveniently moulded in plaster of Paris, which allows repetition of the form. Of such repeated forms more will be said in the next chapter on present-day wares.

Enough has been said to prove that Doulton's



DOULTON.

GROUP OF GROTESQUE BOWLS.

By M. V. Marshall.

have carried the possibilities of art stoneware far beyond any point hitherto attained, not so much, perhaps, in form, in which Dwight's statue of Prince Rupert stands unexcelled, as in colour. In form they have to some extent relied upon simplicity, but by many new methods they have modified the simple form through free handling of the plastic material. In colour, what improvements they have perfected! Many new colours have been discovered and successfully used. So far is this true that the history of the works is, in a measure, revealed by the palette. From the days when the brown tint of the stoneware was universal to these in which we live what a change with regard to colour! And yet the risks are no less numerous; the firing still has to be carried through in large open kilns, liable more or less to varying conditions. So that, although, within certain limits, effects and combinations of colour can be prepared for, the main factor in a successful result is still a matter of fortunate chance. To such good fortune in the firing we owe many of the Doulton masterpieces, such as the pair of large vases designed by Mark V. Marshall and shown in the Paris Exhibition, in 1900, than which no finer examples of coloured stoneware



RICH BROWN GLAZE.
9¼ in. high.

have ever been seen. The strongest purples, ruby, orange and brown were utilised in a magnificent colour scheme, all brought to perfection —ware, colours and glaze—in one burning. If you are acquainted with the technique of salt-glaze stoneware you can fully appreciate what this means.



PAPER WEIGHT
M. V. Marshall.

CHAPTER XXII

THE MODERN DOULTON WARE

In the show-rooms at Lambeth you would see a great diversity of wares and styles. The salt-glaze stoneware of itself presents no monotony of effect, no repetition of motive except in the cheaper kinds, and even these present some differences, as are shown in the patented " Chiné " process for impressing patterns on the clay by means of lace fabrics, which often impart a decidedly pleasant texture. On looking round the ordinary visitor would conclude that the collection contained a considerable variety of harmonious, nay, beautiful vases, jugs, flower-pots and so on ; but the student and the connoisseur would realise that much skill and enterprise, many trials, failures and successes, along very varying lines, by technique comprising quite divergent methods, were all embodied in the attainment of that variety. They would know, too, that an art pottery employing so many processes which practically covered the world of ceramic art would have to encounter many more difficulties than a pottery whose productions were

limited to a few processes constantly in use. With the success which arises from surmounting obstacles which threatened to hinder progress came the desire to accomplish other and greater tasks, and in these principles Doultons have found their inspiration. Salt-glaze stoneware marked the starting-point from which sprang Silicon ware, Marqueterie ware, Carrara stoneware, terra-cotta, Lambeth Faience, Crown Lambeth and Impasto, Dry Impasto or Vitreous Fresco and Stoneware Polychrome, not indeed in this order, but as parts of a great business which never remained stationary. The more closely we examine all this the more we marvel.



DOULTON CANDLESTICK. By Wm. Rowe. 12 in. high.

In decorating the art stoneware it has sometimes been found possible to produce quite a new order of effects. This may be seen more especially in that group of pieces which formerly were distinguished by sgraffito, or incised lines. In them these lines have been abolished in favour of a freely-drawn brush line adapted for the designs. The results gave evidence of greater freedom and ease of execution, though the firing was rendered more difficult. The incised or etched line frequently had a hardish effect, but it had the advantage of holding the colour well. The new



DOULTON.

8 in. high. By M. V. Marshall.

Ornament bluish-grey upon blue ground.



DOULTON.

7 in. high. By M. V. Marshall.

method improves the effect and at the same time economises means. Sir Henry Doulton approved the alteration and we may note that the first example of this new style with the brush line was drawn from the kiln for his inspection only a few weeks before his death in November 1897. This will furnish an approximate date for the last of the incised line and the first of the brush line in this class of stoneware. The aforesaid new process does not, of course, affect the etchings of Miss Hannah Barlow, who, latterly, comparatively inactive, will never more work in her studio, and no longer sends forth from it those remarkable designs which will, I believe, be associated with her name for all time, because they are unique in decorative ceramic art.



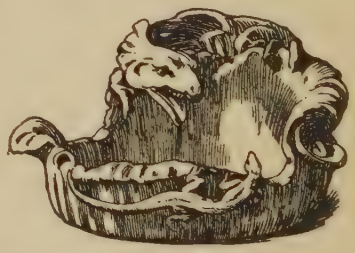
DOULTON. WHITE SALT-GLAZE. "MR. PECKSNIFF."

The etched work of Mr. F. C. Pope reveals the power of his clever brain and hand. For the most part conventional decoration is applied by him to the damp clay in lines and curves, blended in original designs, in which the unfaltering stylus is guided through a maze of turnings and twistings beyond description, yet when their full effect

is disclosed in combination with admirable colour schemes which leave the etching untouched the result is truly artistic and attractive. This artist has designed some of Doulton's latest forms in "leopard skin" brown stoneware, whilst Mr. H. Simeon is responsible for the others. Here we have the Elizabethan "leopard" or "tiger" ware reinvented. Was it English? Many persons believe that, because some fine old specimens which have silver mounts dated in the reign of Good Queen Bess, the stoneware was produced in this country; but there is no evidence to that effect. The brown ware, salt-glazed, to which class these belong was, I am convinced, made at Raeren, near Aix-la-Chapelle, in the sixteenth century, for two pots, one of which was dug up on the spot, are known, having the date 1539. We need say further that John Dwight's mottled brown stoneware was, without doubt, the first production in England, in the second half of the seventeenth century. Doultons have pro-



DOULTON. FIGURINE.
7½ in. high.



GROTESQUE.
By F. C. Pope. 6 in. high.

duced modern examples of the highest quality, in design and glaze—jugs, jars, pilgrim bottles, etc., which appear in a photograph to answer the description, "mottled brown ware with white spots." If you examine a piece and pass your hand over the surface, you will find that the grey stoneware is mottled with brown, and that the brown spots can be felt above the grey surface. How the perfect mottling is attained is, to me, a mystery; but, as far as one can judge, no stoneware of this particular type has ever reached the standard set up by Doultons except a few of the best so-called Elizabethan pieces.



FIGURINE.
"POLLY PEACHUM."
By L. Harradine.
4¼ in. high.

Another new departure, and one equally satisfactory, is the salt-glaze metallic lustre and flambé stoneware. Metallic lustres on faience reign supreme in the magnificent works by the celebrated ceramic artist who lived, in Italy, in the first half of the sixteenth century, Maestro Giorgio, of Gubbio. He was the possessor of the precious secret of that unsurpassed crimson or ruby lustre. Whether his secret died with him or not we may not discuss here, and though we claim for our own countryman, William de Morgan of Fulham, a notable place amongst



FIGURINE.
By M. V. Marshall.
9½ in. high.

the painters of majolica as a modern rival of the old Italian, we cannot linger over his work. All lustres are pigments, in reality metals, deposited or painted on the surface of the ware in a state of extreme division. Doultons' lustre ware is distinguished from all other in that it is salt-glazed stoneware, and not faience nor porcelain, which are fired at a lower temperature and under different conditions. Especially are these stoneware lustres pleasing because they suggest the glorification of a metal with a sheen most suggestive and satisfying. The lustre is applied and no attempt is made to paint in colours, which was the course adopted with majolica, in which lustre added the finishing touches after several firings instead of one only. Why does a perverted taste lead to the purchase of showy wares decorated with transfers in colour from Germany? When we pass along the street and notice the big, highly coloured flower-pots in the windows we wonder and wonder. And even otherwise well-furnished homes are spoilt by the presence of incongruous ornaments which, from an artistic point of view, are simply awful. They probably are large, and cheapness is another qualification with those who have little sense of the fitness of things. Nothing can give a greater contrast to these flaring vases than the charming metallic lustre wares made at Lambeth with their quiet tones. Possessing more colour, resembling in their effects the variegated glazes seen upon



DOULTON. BROWN STONEWARE. By G. Tinworth.

"The Merry Musicians."
(9 of a set of 37 figurines.)

the Chinese "Transmutation vases," shot or splashed with various mottlings and streaks of colour, are the Doulton wares in the flambé class.

Every master potter has certain processes which he endeavours to keep secret, and the production of flambé glazes is one of them. Though he may know what the colouring matter in the glaze is, and exactly how to apply it, he cannot be certain as to the exact result which will be produced, because the action of the fire in the oven is uncertain. We know that the colours employed in China are powdered glazes made with a lead flux and that the method of application is similar to that used in the firing of our salt-glazed ware. The glazes used in the potteries close by Peking were five in number : a deep purplish blue derived from cobalt and manganese silicates, a rich green from copper persilicate, a yellow approaching the tint of the yolk of an egg from antimony, a *sang de bœuf* red from copper mixed with a deoxidising flux, and a charming turquoise blue from copper combined with nitre. "How are the variations produced ? " you may ask. "Why should the same silicate of copper give such dissimilar results ? " The answer to both questions is that they depend upon the fierceness of the fire in the kiln in which oxidation takes place under control. Air may be admitted or excluded, and in China wonderful effects were produced by the admission or exclusion of smoke. Doulton's processes

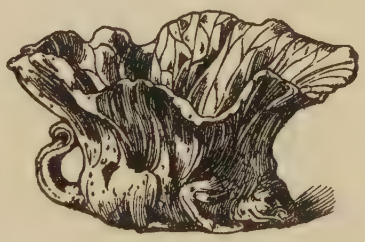
have yielded admirable results which are beyond description, though their delicacy, suggestiveness and refinement commend themselves to those who would like old Chinese examples, the cost of which is prohibitive. Flambé decoration on stoneware is rare, and unless we classify the Han pottery as stoneware we might say that flambé stoneware is a unique production of the Doulton potteries. The Han dynasty lasted from B.C. 206 to A.D. 220. None of the early green enamelled ware then made was porcelain, for it lacked whiteness and transparency, whilst the paste could scarcely be scratched with a knife. In these qualities Doulton ware is similar, only it is very hard. So we have a rediscovery in the twentieth century of a process which was practised in very early times, the application of flambé colours to stoneware.



By M. V. Marshall. 10½ in. high.

Salt-glaze stoneware figures—old ones—are excessively rare. Never were they produced in such numbers that the modern collector can hope to secure many specimens. Indeed there is an increasing difficulty in buying the old stoneware spirit and cordial bottles dating from the first quarter of the nineteenth century, or even the old jugs with quaint raised ornament of fox-hunting, etc. Yet there are many modern political flasks in salt-glaze stoneware which, during future years, will recall the men who helped to save the Empire

in its time of sore trial, when war and its train of horrors, of untold suffering and martyrdom, swept over Europe, and extended its ravages to other continents. Doultons have, by the hands of Mr. L. Harradine, the modeller, created a series of brown stoneware portrait flasks, in which may be found Asquith and Balfour, Lloyd George and A. Chamberlain, etc. Each statesman has a characteristic expression and, apart from everything else, this comparatively humble form of memorial will fulfil eventually just the same functions as were effective with William IV, Lord Brougham and Lord John Russell, for, though the custom of carrying spirit flasks in one's pocket has died out, there will remain a place for them all upon the shelves where we conserve our treasures. The " Roosevelt " mug, by the same artist, should commend itself to the admirers of this extraordinary statesman, soldier, explorer, etc., who, in many ways, may be regarded as the embodiment of our blood-brother across the Atlantic. This mug is executed in white salt-glaze stoneware.



DOULTON.
By M. V. Marshall. 5 in high ; 9 in. wide.

It is in the same kind of stoneware, having the surface and general appearance of old Stafford-

shire salt-glaze, that Mr. Harradine's models for the Dickens statuettes make their appearance. His conception of the various characters—Mr. Pickwick, Sam Weller, Sairey Gamp, Mr. Squeers, Mr. Micawber, etc.—is exceedingly meritorious, proving that he has saturated himself with the real meaning of that great writer whose created characters are the intimate friends of numberless readers amongst English-speaking people everywhere, who would delight in these small figures, for their own sake, and for their apt illustration of the powers of the man whose pen gave them life and character. Each model made by the artist is cast in a plaster of Paris mould from which the reproductions in damp clay are taken, except in a few cases in which the reproduction results from the pouring of liquid clay into a mould. In the latter case the thickness of the stoneware figure is uniform throughout, as in a group which I have where a little girl with a winged sprite on either disc is sitting on a pedestal with four steps, on the base of which are the words, " I do believe in fairies." Mr. Harradine



DOULTON.
By G. Tinworth.



DOULTON.
BROWN STONEWARE.

"Queen Victoria."

12 in high.
By John Broad.



DOULTON.
BROWN STONEWARE.

"The Bather."

13⅜ in. high.
By John Broad.

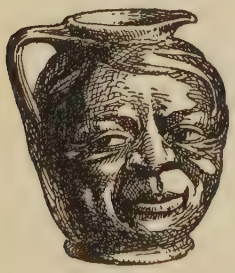
has done work in other than salt-glaze ware, but we must leave that, noticing only his designs for what are called "repetition patterns." Whilst you have learnt that the purely artistic Doulton ware is individualistic, you scarcely need to be told that the ordinary commercial ware is largely made up of repetition patterns, designed in the original by artists such as those already named or by Miss M. E. Thompson and Mr. W. Rowe, two others showing much ability.

The excellence of these cheaper wares is indisputable; in design, colour and value they are not inferior to the very best of the ordinary market productions of any pottery in the world. We must not forget three of their distinctive qualities: durability, beauty and imperishable decoration. One of the distinguished jurors of the Great Exhibition, a patron of the ceramic art, placed on record his opinions regarding the desiderata in its manufacture: "Commerce wants rapidity of design and execution, cheapness, convenience of form, colours at the same time lasting and attractive, eternal reference to the ledger account: on the other hand, art needs genius, education, original conception, accurate drawing, chemical science, the power of remodelling and remedying defects and flaws, refined taste, and, above all, time and money, so is created a perpetual conflict between art and manufacture. The tendency of the age to save labour, to lessen

expense, and to multiply production, are abstractedly all adverse to the development of taste." Many of the requirements of commerce in those days still are prevalent, indeed, with regard to the English output they have been reinforced by the keenness of foreign competition, and by the public demand, almost a mania, for cheapness. The flooding of the country with tons of garish goods of continental origin must have had an injurious effect upon the trade at home, and to the credit of our manufacturers be it said that they have striven courageously against the adverse tide, hoping for its turn, when our people will remember what it owes to the nation. If it is true that " fictile fabrics alone will often mark the standard of national civilisation, and indicate the progress of a people in the arts of life," then it must be felt that Great Britain, in recent times, has degenerated, in spite of the efforts of the master-potters to cultivate and improve the public taste.

Doultons have always maintained their high standard of excellence in their productions, for the pure art that pervades the whole is seen in every piece of stoneware—in the harmony and sobriety of the colours employed, and in the firmness with which they are set by means of the single burning which yields that wonderful glaze at once so thin and durable. There is, too, an unending richness in the forms of the vases, jugs,

pots, etc., and equally in the ornamentation which is displayed upon them. The recognition by judges' reports and press notices of the Doulton ware could be demonstrated best by extracts from several hundred commendations which the firm has received from the year 1851 onwards; obviously, they are barred by limitations of space, which is a pity inasmuch as unqualified commendations from the highest authorities in the art world have to be excluded.



DOULTON.
By M. V. Marshall. 6 in. high.

CHAPTER XXIII

THE "LONDON," "IMPERIAL" AND SOME OTHER POTTERIES

In the old maps of Lambeth a pottery is shown near Lambeth Palace. This was founded in 1751 on a portion of the site of old Hereford House which you will find associated with a notice dated 1792. We know nothing of the productions of the eighteenth century though we can assume they were Lambeth delft. Only in 1840 when the pottery passed into the possession of James Stiff did it obtain success as "The London Pottery." Its growth from that time until 1878 was the result of good business. From two kilns of which the larger was ten feet in diameter which covered half an acre of ground, it gradually progressed until fourteen kilns were built, some having a diameter of twenty feet, and the works covered two acres. Visitors to the Albert Embankment a short time ago would have noticed a change from the period of prosperity, for advertisements announcing the sale of the property were exhibited and, in 1913, the whole block was acquired by Doultons.



DOULTON. SPILL VASE.

12 in. high. Sgraffito decoration. By Miss H. B. Barlow.



DOULTON.

By H. Simeon. 7 in. high.

By W. Rowe. 5½ in. high.

By M. E. Thompson. 6 in. high.

The works of "James Stiff & Sons," which was the later title of the firm, held a prominent position fronting the Thames and hiding the eastern side of the Lambeth Pottery. With the river they had direct communication by means of a private dock, with an entrance under the Embankment so that passengers by the tramcar could see the river on the one hand and the busy dock, with men loading and unloading the barges, on the other, and wonder how the boats got there. The convenience of such a dock is obvious and the firm were enabled by it to carry on a very large export trade, and also to import the clays and the coal necessary for the manufacture at a minimum cost. We may hope that the old delft ware sign-board, which was removed during the alterations and improvements of 1860, has not been destroyed. It was an interesting relic.

Turning to the wares produced at the London Pottery we find that they were mainly of the useful kind, though jugs and vases of good form and design furnished a part of its output, and some imitations of Doulton ware, very clever in their way, formed another and smaller part. Stoneware jars for beer and spirits, a variety of jugs for household use, jars for pickles and jam, ginger-beer bottles, pans, barrels and many other objects in this class of wares, were produced in great quantities; insulators, porous cells and plates, battery jars, etc., formed another section,

whilst a third comprised drain-pipes, sewer-pipes and all kinds of sanitary stoneware. Terra-cotta was another branch of the business which had a great reputation for its filters which were of excellent construction and artistic design. They were made in brown salt-glaze stoneware just like the drain-pipes and the jugs, bottles and all kinds of chemical apparatus.

Much true stoneware is not salt-glazed. Many people believe that because the body is stoneware, the glaze must be produced in the kiln by the action of salt. But Stiff's and Doulton's white stoneware, or double-glazed ware, or, as it is called most frequently, "Bristol ware," which may be recognised by the rich yellow ochre on the upper part of the jars and jugs while the lower part is a creamy yellow, depends upon liquid glazes for the colours. The whitish body is dipped into a tub of liquid which gives the cream colour ; then, when fit for handling, it is again dipped, but into another liquid which is responsible for the rich ochre or no less rich brown. The men who do the dipping show great exactitude in just making the brown overlap the cream, yet, now and then, it is possible to see the plain stoneware body on a piece unglazed. Of course the firing develops the colours and in that process the brown flows over on the yellow. This "Bristol" ware, because of its superior appearance and cleanliness, has to a large extent superseded the old brown stoneware

during the time—some fifty-six years—elapsing since its introduction at Lambeth.

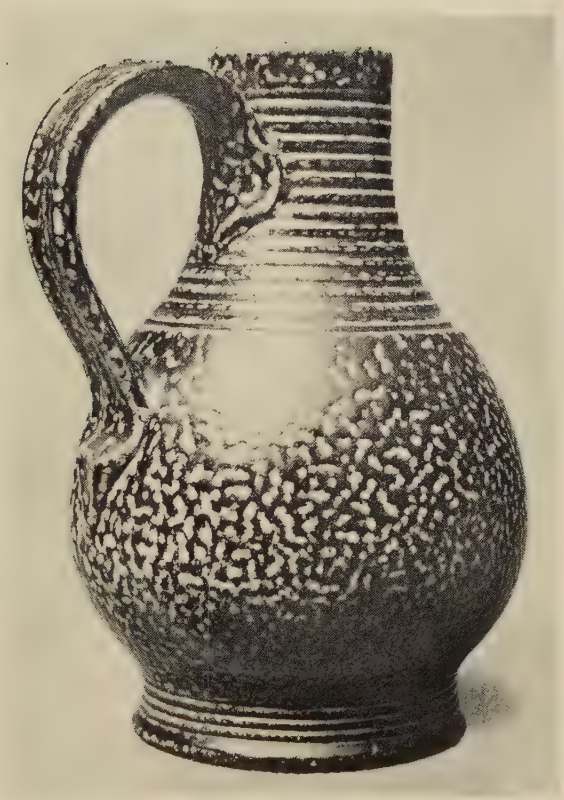
The quality of this stoneware, "Bristol ware," which was made at the London Pottery, was very good, being not only extremely hard in itself, but well covered with a fine, clear, hard glaze, very pleasant to the hand. This pottery, in 1878 and for a few years after, was amongst the largest in London, employing about two hundred hands and dealing with some fifteen thousand tons of clay, coal, etc., yearly. The wares were exported to nearly all parts of the world, and appeared at the principal International Exhibitions—brown salt-glaze, "Bristol," buff, terra-cotta and porous ware. The drain-pipes and other sanitary pipes and appliances provided two-thirds of the business, which appeared to flourish most when this department was in the highest and most prolific stage of production.

This pottery has been acquired by Doulton & Co., and its operations continue in full force.

Some imitations of Doulton ware have been noted amongst the products of the London Pottery, and a small vase before me shows a design very similar to those of Lambeth; the colouring, too, bears a great resemblance, but the glaze is different, being glassy and showing an infinity of cracks. Certainly it is salt-glazed. Then, though it is marked, no mark like it will be found in the list of Doulton's factory marks, nor amongst the marks and monograms of their artists. The

mark is a capital D, and the script number, also on the base, is *9623*. These few hints may be of service to the collectors of salt-glaze stoneware, for this vase is stoneware, but the glaze and the mark are sufficient indications to safeguard them against such imitations.

The Imperial Pottery was the name given by John Cliff to the works at Lambeth which he bought, in 1858, from Messrs. Green & Co. Originally, the common red ware was made here, just as it was in many prominent towns where the work has died out. Mr. Green built a small salt-glaze kiln and produced some ware with a salt-glaze ; then, when he saw the double-glazed ware was well received by the public, he added that to his manufacture and dropped the common ware. Like the other Lambeth potters he found drain-pipes and chemical stoneware in demand and in addition to these he manufactured brown ware filters. Cliff, on taking over the pottery, enlarged it considerably, and installed his own patent kiln for the manufacture of " Bristol ware " double-glazed. He also brought into use a circular bag or flue for the salt-glaze and pipe kilns. These improvements had such success that, since, they have been adopted generally with other inventions from the same fertile brain, his patent wheel and patent lathe—two of the most important additions to the potter in practising his art. When the site of his works was acquired by the



DOULTON. LEOPARD-SKIN STONEWARE.

8½ in. high. By H. Simeon.

Board of Works, in 1869, Cliff removed to Runcorn, manufacturing there, on a large scale, chemical stoneware and other goods.

In a short notice of the Old Quay Pottery, Runcorn, where Cliff betook himself and his inventions, Jewitt says: "Mr. Cliff has taken out patents for an improved kiln, and for wheels for throwers, and lathes for turners, which have the reputation of being the most effective, simple and valuable of any in existence." During the eleven years of his work at Lambeth he had risen to a foremost place amongst the potters of that metropolitan borough where was then commencing that renaissance of art pottery which has brought such distinction to it. The Imperial Pottery and the London Pottery, like many others of lower degree, have gone. Some of these small makers were little more than names. How many potters were comprised in that nest of brown stoneware potters which existed at Lambeth, or near it, about 1800 onwards and who were they?

From various sources, but chiefly from Kelly's and other old directories, the following list has been compiled for me. The dates against some names do not indicate the extent of their tenure, but rather that the tabulation had not attained its present accuracy. With the exception of Coade and Seeley all these were brown stone potters, though in one case not only are brown stone and crucibles mentioned but delph (*sic*) also.

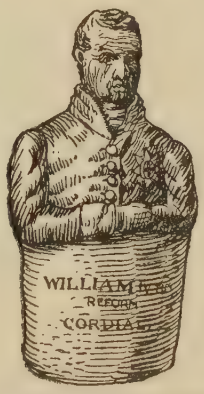
Old potters of Lambeth and its neighbourhood : Coade and Seeley (artificial stone), 1814 and onwards ; Stephen Green, Princes Street, 1829 ; Brayne and Patrick, Glasshouse Street, 1815 ; J. L. Patrick, Glasshouse Street, 1817–18, etc. ; J. Brayne, Nine Elms, 1827–37 ; Richard Waters, Fore Street and High Street, 1814–15–17–18 ; Ferry Street, 1840 ; J. R. Waters, High Street, 1827; James Green, Princes Street, 1817–18–22–27; Alfred Singer & Co., Brown Stone, Crucible and delph (*sic*), etc., Pottery, Vauxhall, 1840 ; C. Bloodsworth, Eagle Pottery, Vauxhall Walk, 1839–40 ; David Hill & Co., Vauxhall Walk, 1840 ; Wm. Sefton, Princes Street, 1840 ; *John Wisker*, Vauxhall, 1803–38 (*see Mortlake*). Wm. Northern, Vauxhall Walk, 1853 ; Millikamp, Higgins, Boughton, Garraway, Miskin, Lett, Pugh, Batson, Bathmaker, Darrell & Bloodsworth, and Paget.

During the excavations necessary before building the Embankment shards and fragments were found in abundance ; delft tiles, posset-cups, apothecaries' jars, the handles and rims of many pitchers, jugs and drinking-cups—which clearly proved that this particular district was, during a long period from about 1630 onwards, a busy home of the pottery industry which was practised first by immigrant Dutchmen. When any of the old houses are demolished, abundant but fragmentary evidence of the existence of many individual factories is furnished amongst the *débris*.

Unfortunately, no records are forthcoming as to the potters or to their several productions, whether delft alone was made or salt-glaze stoneware too, for the broken pieces include both. Dutch delft was imported to Lambeth as a centre of distribution and, it may be, that Cologne ware was also



DOULTON FLASK. DR. JOHNSON. 5½ in. high.



BELPER AND DENBY STONEWARE SPIRIT FLASK, *circa* 1834.

imported, which might account for the presence of the fragments of the salt-glaze ware.

Lady Catherine Turnour, in a charming letter, says: "Having read with deep interest your books on China-collecting and Pottery, I cannot find the name of Wilkinson or whether his works are Lambeth pottery too, in any book of reference." I have never heard of this man in connection with the nest of small brown-stone potters in and about Lambeth. Yet he was a potter, as the following extracts from the papers of Lady

Catherine prove: "Clay was exported from the neighbourhood of Norwich by way of Yarmouth to Holland, but stopped before 1717. Boyton clay was sent to London by Mrs. Warner in 1714. In that year Edward Turnour was in treaty with Mr. Turner of Lambeth and Wilkinson in Southwark, near St. Mary Overbury, to supply clay from Winterton similar to the Boyton clay.

"In 1716, samples of the Winterton clay were sent by Edward Turnour by his agent, Mr. Scotaway, to Amsterdam as Major Terrier had given up sending clay from near Norwich. In 1715–16 clay from the waste ground—a cliff at Winterton—was sent to Mr. Samuel Wilkinson, The Pot House, Montague Close, Southwarke. In the summer of 1715, 180 tons, price 8*s.* a ton; in 1716, the price was 7*s.* a ton, but digging was stopped then as the clay would have to be got deeper and in cultivated ground." Then follows "one of Edward Turnour's agent's bills (exact copy):

"To clearing the clay	£7	8	8
To loading 180 tons on Carts by labourers . .	2	10	6
To boateing the same to the boates . . .	6	9	0
To boateing the same to the ships . . .	13	11	0
To my expenses with the workmen . . .	0	10	0"

Nothing is said about the wares made by Wilkinson or Turner, so that we can only add their names and locations to the list.

Some further information has reached me regarding the Deptford Pottery, of which Jewitt wrote: "In the XVII century, existed at Dept-



DOULTON, LEOPARD-SKIN STONEWARE.

8½ in. high. By H. Simeon.

ford a pottery, where were made many Melting Pots (Crucibles), the best in the world especially for founders. These were in great repute, and gradually superseded those coming from Holland, Germany and Denmark." There were, in fact, two potteries in Deptford, one of which still exists. "Mr. Lacey's Pottery adjoining the old Saw Mills now the Tyne Foundry is an old established business; the other is situated in Copperas Lane." "This [latter] factory was established on its present site, in 1701, which was then known as Copperas Lane, now Bronze Street, and was the place in which the ware, known as the 'Deptford Ware' (for which the town was noted) was so largely manufactured in the last century. The business was promoted and carried on by a Mr. Parry and his descendants for 190 years. It came into the hands of the present proprietor, Mr. Carroll, in March 1891." The Deptford ware and crucibles are not now made.



FIGURINE. "DORIS KEANE."
By J. Broad.

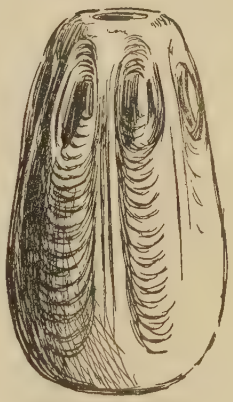
CHAPTER XXIV

MARTIN WARE. THE BROTHERS MARTIN AT FULHAM

THE output of the Southall Pottery, Middlesex, never was large, and more and more, as time goes on, will the collector value the remarkable ware produced by the brothers Martin, which, in its early forms, was pierced and carved and etched, but which had a fine development, into a second period, marked by a style of etching on clay, perfectly distinctive, showing fishes, dragons, flowers and conventional decoration, which, later, was supplemented by inlaying, bossing and ribbing upon forms which improved under the hands of those who devoted their lives to the potter's art, content with its advance, and looking forward to its full appreciation, knowing meanwhile that two of that band of brothers will never learn the ultimate results of their achievements, will never know what place they have attained amongst the artists working in clay, amongst that group which includes Solon, Tinworth, Marshall, the Barlows and others of our own times.

The brothers—Robert Wallace, Charles, Walter

and Edwin—were the sons of Thomas Martin, stationer, of Queen Hythe, Thames Street, who appears to have inculcated the doctrine of self-help on his boys. Robert Wallace, the eldest, was passing through the Westminster Bridge Road when he noted an announcement, "Drawing useful to all" which led him to become a pupil at the Lambeth School of Art, which has been referred to in connection with the Doulton works. Here we need only add that the school, which was founded in 1854 by Canon Gregory (afterwards Dean), made great strides under the Head Master, John Sparkes, who was appointed in 1856 and who trained many of the artists who became famous decorators of Doulton ware. The first of these were Arthur Barlow and his sister, Miss Hannah B. Barlow; then came George Tinworth. "Tinworth and I were chums," Robert Martin said, when he and his brother Edwin furnished me with these particulars, and then it was evident that he was the modeller of the firm. About 1862 and for two years he worked under modelling masters—Mr. Byles especially—passing, in 1864, to the Royal Academy School and then to the studio of Mr. Monroe, a sculptor, where he worked



MARTIN WARE.
3 in. high.

for seven years, assisting his master on the statues of Queen Mary, wife of William III, in the House of Lords, the statue of Ingram, the founder of *The Illustrated London News*, erected at Boston, also on the fountains in Hyde Park and Berkeley Square. He won several prizes and medals, including £5 for a plaster boss, "David playing the Harp," and £7 10s. for a carving in marble. His first efforts in pottery were confined to modelling in terra-cotta which he commenced at the Lambeth School and continued through his career at the Academy School, burning his work at Millicamp's pottery, in which a kiln had been built in Clapham Road.



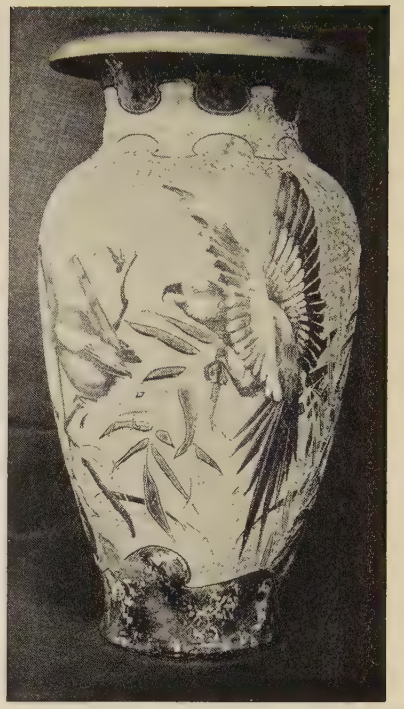
MARTIN WARE.
2¾ in. high.

Robert did all the modelling for Southall. When I saw him he was still at work modelling those grotesque figures of comical birds whose movable heads give such quaint expressions. Perhaps, in the future, he will be remembered more for his grotesque face-jugs. This is what Holbrook Jackson, in *T.P.'s Magazine*, wrote: "His grotesque face-jugs are joys for ever, worthy receptacles of generous beverages; his imps and satyrs conquer by their very abandoned impishness; whilst his birds defy all words, they are inexplicable; they are a new species, an addition to Nature. They are half human, and you find yourself talking to them as though they lived."



DOULTON.

By Elise Simmance.



DOULTON. VASE IN COLOURED SLIP.

Florence E. Barlow decoration.

And again he speaks of " jugs carved into leering, laughing, grinning, and ogling heads, jostling the most impossible and withal most fascinating, pot birds with strangely anthropological expressions ; and queer little imps blowing horns or beating cymbals." Mr. Jackson revels in the charms of Martin ware, and it is a pleasure to record his recognition of them. Perhaps the largest piece of stoneware modelled by R. W. Martin was a large punchbowl in the shape of a monster owl, the head forming the cover, which I saw at Southall, an original work which fired badly in the kiln, so that another was finished and sent to the Bohemian Club of San Francisco, where it perished in the earthquake.

The second brother Charles, though in the early days occupied with the making and decorating of the ware, took charge of the little shop at 16, Brownlow Street, Holborn, until his death in June 1910. He was the business man, the salesman, and more, he was the bearer to his brothers of the suggestions made by visitors, suggestions which repeatedly resulted in improvements or modifications which were all to the good. Charles's work needs no comment ; it was auxiliary and necessary to the firm for supplying the means by which the pottery was carried on. In this direction the financial support of Mr. Fred Nettlefold towards the building of the kilns at Southall deserves to be recorded as well as that of Sir

Samuel Hoare, the banker, who got his 5 per cent. but took it out mostly in ware. Of Mr. Nettlefold the brothers have warm remembrance. The works at Southall were built in 1877. Before that time the ware had been made at Pomona House, King's Road, Fulham. There were produced the jugs, vases, cruet sets, goblets and other simple objects in salt-glaze which marked the period 1873 to 1877, though it was three years later when the face-jugs and grotesque jars, the birds and animals, the musical and frog spoon-warmers began to appear; that was when the Southall Pottery reached its completed state, after the brothers, with the help of a bricklayer and two labourers, could look around them with pride upon the buildings whose concrete cellars had been made watertight from the outside by their puddling—treading in the clay around the foundations. Not by any means an occupation to be desired, but the work had to be done!



FIGURINE.
By J. Broad. 8½ in. high.

CHAPTER XXV

THE SOUTHALL MARTIN WARE AFTER 1877

In the last chapter we dealt with the Fulham period, but the marks are given with those used at Southall towards the close of this chapter. The work of Charles calls for no further comment. Robert Wallace, as we shall see, was the brains of the firm and moulded his partners' lives.

The next of the brothers was Walter, who was sent by Robert to the Lambeth School, under Cazin, for a year. Then, in 1872, he obtained a post at Doulton's as a painter employed in the mechanical application of colours, as marked, upon the very first designs executed by Arthur Barlow and his sister, Hannah, who were, at that time, the only artists employed at Lambeth. Next year, 1873, the youngest brother, Edwin, who had been trained by Robert, became associated for a short time with Walter at Doulton's —both boys filling in the colours as marked for them. Meanwhile Robert had been experimenting upon stoneware, though Jewitt, in his "Ceramic Art in Great Britain" (1878) gives particulars of his work in terra-cotta, for Mr. C. I. Bailey of

the Fulham pottery, as follows: "In terra-cotta, the Fulham works now produce vases, statues, architectural enrichments, chimney shafts, stoves, etc., of very good quality and of admirable design, Mr. R. W. Martin, sculptor, student of the Royal Academy and Government Schools of Art, having been engaged as modeller and designer. The productions in this department are of a very high order of merit, and will take rank with those of any other manufactory. The brackets and jardinières are of great beauty, and are characterised by a pure artistic feeling and a touch such as is seldom obtained; the pieces bear evidence of being not only modelled by a clever artist, but of receiving finishing touches by the master-hand itself. The mark R. W. MARTIN *fecit* occurs on the productions of this artist."

The actual founding of the firm of Martin Brothers appears to be in 1873, after R. W. had vainly tried to come to an agreement with Mr. Bailey to burn salt-glaze "stuff." Experiments and trials in the kiln had occupied much of his time and attention, but the crucial point was the firing, although when the brothers started business in Brownlow Street, Holborn, the wares there sold had been fired either at Fulham or in an old crucible kiln at Shepherd's Bush. Some of M. Cazin's signed ware with date such as "1872" was sold in the shop of the Martins in Brownlow Street.



DOULTON.

7¾ in. high. 8½ in. high.

By L. Harradine.



DOULTON.

6 in. high. By L. Harradine.



DOULTON.

5 in. high. By L. Harradine.

You will remember that Walter and Edwin were working at Doulton's. They were very keen on acquiring a practical knowledge of pottery in all its branches. No sooner did the potter leave his wheel when one or the other would jump into his place and "spin" with all his might. Mr. Doulton, no doubt, knew this, and he also knew of Robert's experiments, for, one day in 1873, he said to the two boys: "I understand you are going to make stoneware, but I want you with me. Ask your father to have you apprenticed here." He could see a promise of future talent; but Robert was ready to utilise their services and in that same year, 1873, the Martin Brothers began their business in Pomona House, High Street, Fulham, and little by little, as time went on, each found the position adapted to his talents. The shares of Robert W. and Charles have been mentioned. Walter after his year and six months at Doulton's became a thrower of the finest quality, especially of large pots, but he was also the chemist who was responsible for the colours, besides being the kiln burner —setting and fixing the kiln, and throwing in the salt for the glazing. For nearly forty years these duties were performed with the greatest skill, then suddenly, in March 1912, came the end. There was a soirée at the Royal Institute in Albemarle Street and the Martin Brothers were invited to show their wares and the processes of

manufacture. Walter and his nephew, Clement, son of Robert W., brought up the clay which was to be thrown and modelled, whilst R. W. and Edwin followed with a collection of finished art wares. When they arrived they found Walter very ill, and, as they took him to the hospital, he breathed his last. Cerebral hæmorrhage cut the second link in the chain of the brothers.

Edwin had served Doulton's for only nine months, but in them he had laid sure foundations for his life's work. His etching on clay and his raised ornament are both masterly, his painting is inferior to neither, and, whilst in large throwing his brother excelled, in smaller wares his skill is evident, and to this must be added his wonderful manipulation of the rounded form, coming from the wheel in its wet state. On one bench were numbers, dozens, of bulb-bowls, of the same size, but every one differing in form and decoration. Then, too, he did the firing in the salt-glaze kiln. Think of it: from the treading of the clay and the mixing of it when it reached the works after leaving the Devon and Dorset clay-pits, through all the processes to the finished form; from the virgin colours to the grinding and mixing of them, through all the processes of painting to the completed design! Then, after burning, to see the salt-glaze in all its beauty! And all this the work of two men, one born in 1843, in the City of London; the other on Christmas Day, 1860, in

Mile End Road. Well do they maintain the reputation of the family for dogged determination and perseverance, and still, as before, they reach onward to schemes of thorough originality and imagination. To be humorous and quaint is a gift. Mr. R. W. Martin has it! To be inspired with a love and taste for beauty and to embody both in a pot is to be an artist in clay. Mr. Edwin Martin is that! Many are the potters I have known, but in none have I found a higher sense of the soul in the work.

When my visit to Southall terminated I brought away some literature and a small salt-glaze vase, three inches high. A writer, "S. K. G."—Mr. S. K. Greenslade—whose knowledge of the Martin Brothers is exhaustive, in what is, I think, *the* Southall booklet, does simple justice to the best period of Martin ware. He says: "There are few records of work so original and beautiful as these later achievements; the rich metallic and lustrous blacks are unequalled for their display of form, and particularly suited to the colouring, which emphasises perfectly the light and shade of the modelled surfaces of the pots. The finely shaped and ribbed examples, with their surfaces treated with delightful 'texturings' and 'markings,' varied 'inlays' of different coloured clays, 'crackles' and other methods of decorating, all of which have a charm and individuality it would be difficult to rival.

. . . Of a totally different character are the very cleverly modelled grotesque birds, face jugs, and various small figures. . . . They also, like the pots, have gradually been evolved, and few examples of the modeller's craft show so lively an imagination, and rarely have artists allowed themselves to dream such wild fancies." Which tends to prove the truth of Mr. R. W. Martin's remark to me: "We have tried every kind of art."

About prices a few words must suffice. The highest price paid for a single piece of ware was £26 5*s*. for a salad bowl. I have seen some fine vases, notably a "dragon" vase, etched and coloured on a dark blue ground, almost black, £10 10*s*.; and another decorated with carp, also etched and coloured, £9 9*s*. Very good specimens may be secured, just now, for a pound or two; some cost only a few shillings. Will they work up and up in price, like Dwight ware? Time will prove that it is possible.

The marks follow somewhat the history of the works and the shop in London which was closed in May 1914, after an existence of forty years. The productions of Pomona House, Fulham, 1873, were marked "R. W. Martin, Fulham," in script, and all dates and marks are written. Then, when the Brownlow Street shop opened a similar mark was used, only "London" was substituted for "Fulham"; then followed "Martin Bros." or "Martin," with "London," to which Southall



DOULTON.

Grey-white matt ground. Ornament black and pale blue. By F. C. Pope.

was added in 1877; thus "Martin Bros., London & Southall," or "Martin, London & Southall." These last marks are from my own pieces. Since May, 1914, "London" has disappeared, leaving "Martin Bros. Southall." All of the work modelled by R. W. Martin has the special mark "R. W. Martin & Bros.," with the places modified as shown above.

On Good Friday, 1915, Edwin Martin died and the Southall output practically ceased. The last time I saw R. W. was on May 22, 1922. I had been invited to attend the opening of an Exhibition of Pottery produced in London during the fifty years, 1872–1922, and saw him at the South London Art Gallery, Camberwell, where many cases containing examples of the work of R. Wallace Martin and Martin Bros., and others with *dated* examples from their pottery, were on view.

The Director of the Victoria and Albert Museum, Sir Cecil H. Smith, opened the Exhibition and gave a most interesting address, in the course of which he said: "The Brothers Martin have this . . . the pottery known by their name will, I believe, be prized for a long period after the date when, with the death of the last brother, the manufacture has ceased to exist. I remember—it must be nearly forty years ago—when I used to visit the shop—they kept a little unpretentious shop in a little unpretentious street off Holborn—and it was then a marvel to me that their repu-

tation was not more widely known. In these days—I do not know how far this was true—it was supposed that each of the four brothers had his own particular function, one doing the designing, a second the baking, a third the firing, while the fourth sold in the shop. Was there ever another case of four brothers working unitedly in such a way for an artistic purpose ? Their work offers interesting lessons both by its likeness and by its variety to that of de Morgan. You find the same observation, the same restless experiment going on both in design and in technique; but the Martin Brothers, as it seems to me, never forget that they are handling a different material, and their pottery, as pottery, in my opinion, is admirably conceived from the point of view of the material, its possibilities and its limitations, and above all there is this quality about it: every single piece, whether it is a grotesque face or bird or a motif inspired perhaps by something in nature that the artist had just seen, is full of the joy of life. He seems to have felt, so to speak, the fun of the thing, and to be able to communicate in some sense his *joie de vivre.*"

R. Wallace Martin was called upon to speak, and he gave a long and striking account of the brothers' struggles, very similar, in effect, to what is recounted in my visit to Southall; but I learnt for the first time that Mark V. Marshall had been associated with that pottery before entering

Lambeth in February 1880, as a modeller and designer. Mr. Martin is deaf and conversation with him was difficult. His son, Clement, does not follow in his father's footsteps, and according to Sir Cecil H. Smith the Southall Pottery has ended its brilliant career.



WHITE STONEWARE VASE.
By M. V. Marshall. 11 in. high.

CHAPTER XXVI

THE SALTING OF A STONEWARE KILN

I HAD been desirous, for a long time, of seeing the salting of a stoneware kiln; so much satisfaction was mine when, on May 9, 1922, I received the following letter from Doultons: "A kiln will be salted off here sometime on Thursday, but it is impossible in these cases to say at what hour of the day within two or three hours; it may be at any time between 10 in the morning and 2 in the afternoon." You will be interested in this description of the process by which stoneware is "made perfect by the furnace heat," for through sheer good fortune I saw all of it.

Stoneware differs from earthenware by its superior hardness and infusibility in the furnace owing to the silica in the clay forming the body. That clay thrown upon the wheel is manipulated by the thrower into almost any rounded form. Watching the skilled artificer at work is sheer delight. Like Longfellow in "Keramos":

> "And while he plied his magic art—
> For it was magical to me—
> I stood in silence and apart,
> And wondered more and more to see



DOULTON. GLAZED STONEWARE. By H. Simeon.

Decoration in blue under the glaze.

6 in. high. $7\frac{1}{2}$ in. high.

That shapeless, lifeless mass of clay
Rise up to meet the master's hand,
And now contract and now expand,
And even his slightest touch obey."

The earliest potters during the Han dynasty in China (206 B.C. to A.D. 220) made hard porcelain with a primitive form of wheel which had long been used by their forefathers, and still the horizontal rotating disc holds its unquestioned sway. So pots and pans were, and are, created.



DOULTON. SALT CELLAR.
By Geo. Tinworth. Colln. H. L. Doulton, Esq.

As we have remarked over and over again, glazes vary. A glossy coating giving a smooth shining surface varies from the slight vitreous smear on ancient Greek vases to the ordinary clay ware with a lead or leadless glaze, which ware may receive an opaque glaze of oxide of tin when it becomes delft or majolica. Now salt glaze is distinguished from all others, for it is far thinner and the stoneware so coated shows far higher

resistance to fire, water and all acids. Owing to the close combination of body and glaze, the most delicate ornament stands revealed in all its beauty.

Palissy discovered the secret of glazing or enamelling pottery after sixteen years of patient and expensive experiments which frequently brought him to the verge of ruin. In "Keramos" Longfellow proceeds :

> " By mingled earths and ores combined,
> With potency of fire, to find
> Some new enamel hard and bright,
> His dream, his passion, his delight."

This famous French potter died a Huguenot prisoner in the Bastile in 1589, and it seems rather strange that, in his many roamings, no salt-glaze stoneware came under his observation, though salt-glazing was practised from the beginning of the twelfth century onwards by Germans and Flemings in the Rhine district. Now we continue about the Lambeth factory and stoneware, salt-glazed.

On arriving at Doultons, I found the men—stokers and burners—in the midst of their work, the fires of the kiln, seen from the outside through the fire-holes, roaring upwards to the dome-shaped top, then forced downwards so that the smoke, driven to the bottom, escaped beneath the floor through a series of tubes, then by a tall shaft to the open air. But the salting off was not yet.

Close by was another kiln in which all kinds of objects in clay were being assembled to be fired in due course. They were arranged on thick slabs of stoneware supporting other vertical slabs so that numbers of shelves, each fully laden, were in a position to expose, presently, each and every specimen to the direct action of the furnace fire, an operation just then proceeding in the neighbouring kiln. Going amongst the shelves one noticed that every article had its separate space and that all were standing firmly upon their bases, which received either no glaze at all or simply a smear near the rims. The domed, circular kiln itself was covered with salt-glaze—roof, wall and floor.



DOULTON VASE.
By W. Parker. 7 in. high.

Then I was called to the active kiln to see the first part of the salt-glazing. The fire-holes were successively opened, and, just in the same way that the coal was fed to the flames, the coarse-grained rock-salt was shovelled into what was now really a burning fiery furnace whose glaring white flames sent forth an intense heat; but the salting off was not yet, for the two burners judged that more time was necessary. So the hours passed.

The next operation was the testing of a trial piece which had been placed in a marked position in the kiln and had been glowing white-hot

with its multitudinous companions through the long process. At the marked position a hole in the wall had been temporarily but effectively stopped. By means of a crowbar this stopping was removed, and standing on a platform I could view, through the hole, the seething fire. Now one of the burners inserted a long iron rod with the end bent, instantly withdrawing it and the trial piece. I wondered at the accuracy and skill displayed. That hole was closed again by wet clay and bricks. On examination the trial piece, like a small flower-pot in shape, gave evidence that the salt-glazing was pursuing its normal satisfactory course and that the time for the final salting off was rapidly approaching.



GROTESQUE.
By M. V. Marshall. 6 in. high.

Taking up a commanding position from which the dome of the kiln, now in full functional activity, could be viewed, I concluded that there were some sixty apertures, each loosely covered with a brick. From these issued both flames and fumes, which, however, were not very dense at this stage. Each hole glowed like a giant cat's eye in the dim light. Round the dome ran an iron platform having a protecting rail outside, whilst facing me was a ladder to give easy access



DOULTON.

By W. Rowe. By H. Simeon.

DOULTON.

COLOURED STONEWARE.

By W. Rowe. By F. C. Pope. By M. V. Marshall.



to the top of the kiln, and two wooden boxes filled with salt.

Now the two burners each took a long-handled iron ladle and the two stokers donned their specially thick coarse leather gloves. Working in pairs, one with ladle and one with gloves, they mounted the ladder (*covered their faces, except the eyes, with handkerchiefs*), and the salting off began. Then, indeed, Milton's words applied:

"A dungeon house on all sides round,
As one great furnace flam'd: yet from those flames
No light, but rather darkness visible."



"THE YAWN."
By M. V. Marshall. 8 in. high.

Each stoker ran up to the top hole in the dome and with his leather gloves removed its covering brick, whilst his burner stood ready on the platform with his ladle full of salt, which was soon hissing in the fiery flame below. Forth leaped smoke from the combustion, but the first hole on each side was covered and the next was opened, salted and covered with wonderful celerity.

Then, as the workers proceeded round the

dome, a weird scene presented itself. The leaping stokers proceeding to the several holes and the walking burners feeding in the salt with their long ladles were seen through an ever denser screen of fumes. Here the whole formed a picture worthy of the pen of a Milton or a Dante, worthy of the pencil of the greatest painter who ever tried to render hell upon canvas. We are told in the book of " Revelation " that the devil was cast into the lake of fire and brimstone, and, after seeing this, I can imagine that.

Again the workmen appeared, salting off the range of the lower holes, gradually growing less ghostly and more human, again the holes belched " their twisted columns of smoke on high " until, at length, the last brick-cover was laid. The salting was over, the process was ended and we were not tired. The whole of the day's proceedings were full of lively interest, forming a mental picture—which the hand of Time can scarcely efface—of fire, which is a good servant but a bad master, rendering loyal service in a great cause —the manufacture of salt-glaze stoneware.

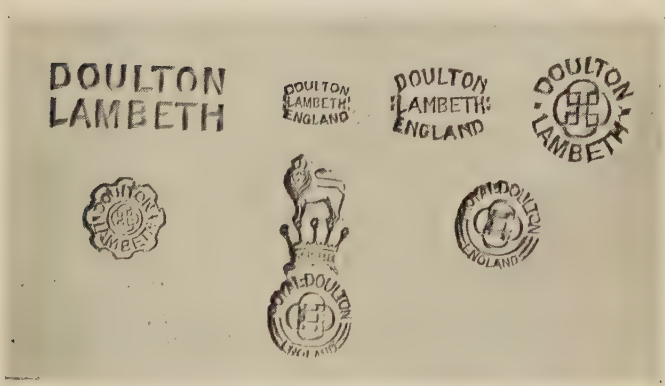
With the processes employed in an ordinary pot-works I had been familiar from my youth up. As a child, my wondering eyes watched the pug as it was thrown into the pug-mill, where it was cut, kneaded and discharged at the bottom to be removed by the pugger and stored near the wheel of the thrower, whose work seemed like



FACTORY STAMP PRIOR TO 1836.



DOULTON.
10 in. diam. By W. Rowe.



FACTORY STAMPS ON STONEWARE.

magic. Then, after drying, the vessels he had shaped were burned in the kiln from which when cold they were removed to the warehouse. Flower-pots were unglazed, but the pans for bread and the other kitchen utensils, including various pitchers, were glazed inside before firing. These were red earthenware, but in provincial England they were called cloam, clomb or clome, variously spelt in different districts of the west country, where, indeed, the name was also applied to the common glazed tableware. To the collector of old stoneware, the west would hardly be a profitable hunting-ground, though it would be a happy one.



STONEWARE MONEY-BOX.
By M. V. Marshall. 5 in. high.

APPENDIX

DWIGHT'S FIRST PATENT

DWIGHT having patented his discovery of "the mistery of transparent earthenware commonly known by the names of Porcelaine, or China or Persia ware" in April 1671, and having renewed it in June 1684, we quote both; the latter is in the text, the former runs as follows:

"CHARLES THE SECOND, &c., to all to whome theise presents shall come, greeting.

"WHEREAS wee have bene informed by the humble peticon of JOHN DWIGHT, Gentl, that he had discovered 'THE MISTERY OF TRANSPARENT EARTHENWARE, COMONLY KNOWNE BY THE NAMES OF PORCELAINE OR CHINA, AND PERSIAN WARE, AS ALSOE THE MISTERIE OF THE STONE WARE VULGARLY CALLED COLOGNE WARE; AND THAT HE DESIGNED TO INTRODUCE A MANUFACTURE OF THE SAID WARES INTO OUR KINGDOME OF ENGLAND, WHERE THEY HAVE NOT HITHERTO BENE WROUGHT OR MADE.' And thereupon the said John Dwight hath humbly besought vs to grant him the sole benefitt of the manufacture of the said wares for fourteene yeares, according to the statute in that behalfe made and provided.

"KNOW YEE, that wee, being willing to cherish and encourage all laudable endeavours and designes of such our subiects as shall find out vsefull and profitable arts, misteries, and invencons, by granting and appropriating

vnto them for some terme of yeares the fruite and benefitt of their industry, whereby their labours and expences in the attainm^t^ thereof may be recompensed and rewarded vnto them, of our especiall grace, certaine knowledge, and meere mocon, have given and granted, and by theise presents, for vs, our heires and successors, doe give and grant vnto the said John Dwight, his executors, administrators, and assignes, speciall lycense and full and free libertie, priviledge, power, and authoritie, that he, the said John Dwight, his executors, administrators, and assignes, by him and themselves, or by his or their deputies, servants, workemen, or assignes, and none other, shall and may, from time to time, and att all and everie time and times hereafter, dureing the tearme of fourteene yeares next ensueing the date of these presents, att his and their owne proper costs and charges, vse, exercise, practise, and enioy the said misterie and Invencon of makeing transparent earthen ware, comonly knowne by the names of porcelaine or China, and Persian ware; and also the mistery and Invencon or makeing the stone ware vulgarly called Collogne ware, within any convenient place or places within our Realme of England, Dominion of Wales, or Towne of Berwick-vpon-Tweed, in such manner as to him or them in their discrecons shall seeme meete; and shall and may have and enioy the sole benefitt and advantage from, by, or vnder the said misteries and invencons or manufactures of the said wares, or either of them, by him the said John Dwight found out and discovered, as aforesaid, ariseing or groweing from time to time dureing the terme hereby granted, to have, hold, and enioy the said lycenses, priviledges, powers, and authorities, benefitt, advantages, & other the premisses in and by these presents

granted or menconed to be granted, and everie of them, vnto the said John Dwight, his executors, administrators, and assignes, from and dureing the tearme of fourteene yeares from henceforth next ensueing, and fully to be compleate and ended, yeilding and paying therefore yearely and every yeare dureing the said tearme into the receipt of our Exchequer att Westminster, to the vse of vs, our heires and successors, the yearely rent or sume of twentie shillings of lawfull money of England, att the two most vsuall feasts or tearmes in the yeare, that is to say) att the Feast of Saint-Michaell the Archangell, and the Annunciation of the Blessed Virgin Mary, by even and equall porcons. And to the end the said John Dwight, his executors, administrators, and assignes, and everie of them, may the better enioy the full and whole benefitt and sole vse and exercise of the said misteries, invencons, and manufacture of the said wares, as well within liberties as without, wee doe by theise presents, for vs, our heires and successors, require and streightly charge and comand all and everie person & persons, bodies pollitique and corporate, of whatsoever qualitie, degree, name, or condicon they be, that neither they nor any of them, dureing the tearme hereby granted, either directly or indirectly, doe or shall vse or putt in practise the said misteries and invencons or manufacture of the said wares, or either of them, soe by the said John Dwight found out or discovered as aforesaid; nor doe or shall counterfeit, imitate, or resemble the same; nor doe or shall make any addicon therevnto, or substraccon from the same, whereby to pretend themselves the inventors or devisors thereof, without the lycense, consent, and agreement of the said John Dwight, his executors, administrators, or assignes, in writeing under

his or their hands and seals first had and obteyned in that behalfe, vpon such paines and penalties as can or may be inflicted on such offendors for the contempt of this our comande in that behalf, and further to be answearable to the said John Dwight, his executors, administrators, and assignes, according to law and justice, for his and their damages thereby susteined. And further, we doe by theise presents, for vs, our heires and successors, give and grant vnto the said John Dwight, his executors, administrators, and assignes, full power and authoritie that he, they, and everie of them, his, theire, & everie of theire deputies, servants, and agents, or any of them, haveing first obteyned a warrant in this behalfe from the Lord Chiefe Justice of the Court of King's Bench for the time being, may, with the assistance of a constable or any other lawfull officer, as well within liberties as without, vpon request, att convenient times in the day, dureing the time aforesaid, and in lawfull manner, to enter and make search in any houses or other places where there shall be iust causes of suspition, for discovering and finding out of all such persons as shall within the tearme of fourteene yeares aforesaid imitate or cause to be imitated or vse or putt in practise the said misteries and invencons, or manufacture of the said wares, or either of them, soe by the said John Dwight found out and discovered as aforesaid, that soe such offendors may be proceeded against and punished according to their demeritts. And further, wee doe by theise presents, for vs, our heires and successors, will, authorise, and require all and singuler justices of the peace, mayors, sheriffes, bayliffes, constables, head-boroughs, and all other officers and ministers whatsoever, of vs, our heires and successors, for the time being, that they and every

of them respectively be from time to time dureing the said tearme hereby granted in their respective places, favouring, ayding, helping, and assisting vnto the said John Dwight, his executors, adminr^{s}, and assignes, and to be his and their deputie and deputies, servants, and agents, in and by all things in and aboute the accomplishment of our will and pleasure herein declared, and in the exercise and execucon of the powers and priviledges herein and hereby granted or menconed to be granted as aforesaid; and, moreover, wee will and comand by theise presents, for us, our heires and successors, that our said officers, or any of them, doe not molest, trouble, or interrupt the said John Dwight, his executors, administrators, or assignes, or his or their deputie or deputies, servants, or workemen, or any of them, in or about the vse or exercise of the said misteries and invencons or manufacture of the said wares, or either of them, or any matter or thing concerning the same, or either of them: Provided alwaies, that if att any time dureing the said tearme of fourteene yeares it shall be made appeare vnto vs, our heires or successors, or any six or more of our or their Privy Councell, that this our grant is contrary to law or preiudiciall or inconvenient or not of public vse or benefitt, then, vpon significacon & declaracon to be made by vs, our heires or successors, vnder our or their signett or privie seale, or by the Lords and others of our Privy Councell, or any six of them for the time being, in writeing vnder their hands, of such preiudice or inconvenience, these our Letters Patents, and all things therein conteyned, shall forthwith cease, determine, and be vtterly void to all intents and purposes, anything herein-before conteyned to the contrary notwithstanding. And our will and pleasure

is, that the said John Dwight, his executors, administrators, or assignes, shall enroll these persents, or cause the same to be enrolled, before the Clerke of the Pipe within six moneths next after the date hereof. And lastly, wee doe by theise presents, for vs, our heires and successors, grant vnto the said John Dwight, his executors, administrators, and assignes, that these our Letters Patents, and the inrollment thereof, shall bee in and by all things good, valid, sufficient, and effectuall in the law, according to the true intent and meaning of theise presents, and shall be taken, adiudged, and construed most favourably and beneficially for the best benefitt and advantage of the said John Dwight, his executors, administrators, and assignes, aswell in all our Courts of Record as elsewhere, notwithstanding the not specifying the various sorts of the said Collogne wares, and the not full and certaine describing the manner and qualitie of the said misteries and invencons, or any of them, or of the materialls, way and manner of workeing the same, or of the true and certaine vse and benefitt thereof, and notwithstanding any other defects, incertainties, or imperfeccons in theise presents conteyned, or any act, statute, ordinance, provision, proclamacon, or restraint to the contrary thereof in anywise notwithstanding.

"In witnes, &c. Witnes our selfe att Westminster, the Three and twentieth day of Aprill

"P bre de privatoe sigillo."



MATT GLAZE.
By H. Simeon. 5⅛ in. high.

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NK 4360 .B5
Blacker, J. F.
The ABC of English salt-
glaze stoneware from Dwight

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BLACKER
The A B C of English Salt-Glaze Stoneware from Dwight to Doulton.

11N30



DEMCO